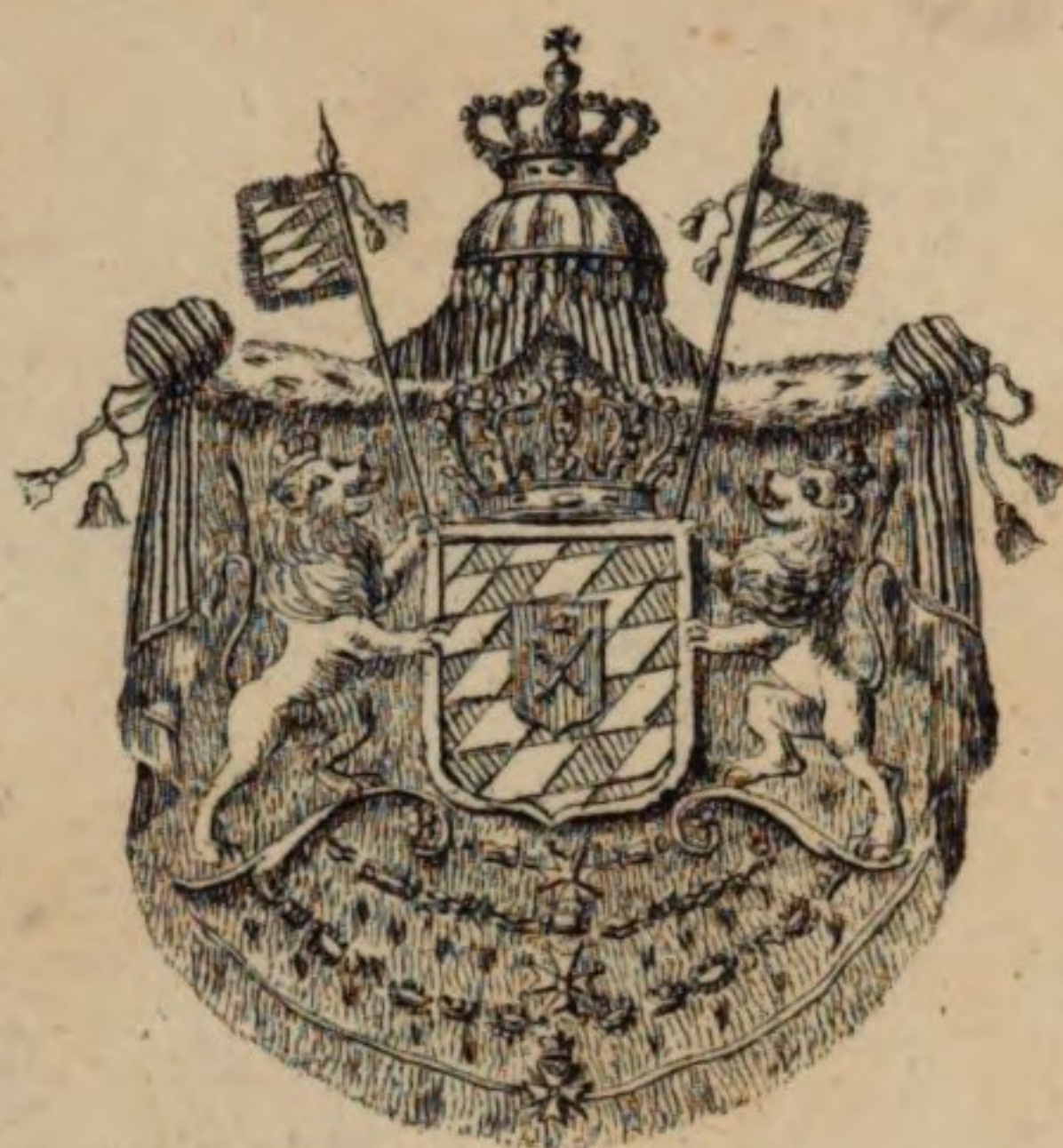


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JOHN WALKER'S
PRINCIPLES
OF
ENGLISH PRONUNCIATION:

IN WHICH THE SOUNDS OF LETTERS, SYLLABLES,
AND WORDS, ARE CRITICALLY INVESTIGATED,
AND SYSTEMATICALLY ARRANGED; THE INFLUENCE OF THE
GREEK AND LATIN ACCENT AND QUANTITY,
ON THE ACCENT AND QUANTITY OF THE ENGLISH,
IS THOROUGHLY EXAMINED, AND CLEARLY DEFINED;
AND THE ANALOGIES OF THE LANGUAGE
ARE SO FULLY SHOWN AS TO LAY THE FOUNDATION
OF A CONSISTENT AND RATIONAL
PRONUNCIATION.

To which are added,

E X T R A C T S

FROM THE

CRITICAL PRONOUNCING DICTIONARY
OF THAT CELEBRATED ORTHOËPIST,

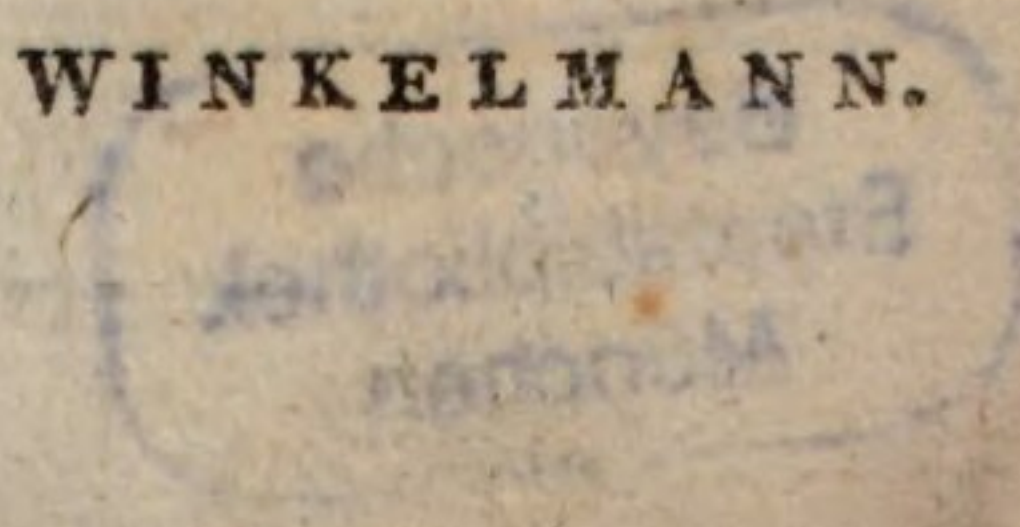
CONTAINING

ALL THE OBSERVATIONS,
ETYMOLOGICAL, CRITICAL AND GRAMMATICAL,
WITH WHICH THE ORIGINAL WORK IS INTERSPERSED,
IN WHICH, NOT ONLY THE MEANING OF EVERY WORD IS
CLEARLY EXPLAINED, AND THE SOUND OF
EVERY SYLLABLE DISTINCTLY SHOWN, BUT, WHERE WORDS
ARE SUBJECT TO DIFFERENT PRONUNCIATIONS,
THE AUTHORITIES OF THE BEST ENGLISH PRONOUNCING
DICTIONARIES ARE FULLY EXHIBITED,
THE REASONS FOR EACH ARE AT LARGE DISPLAYED,
AND THE PREFERABLE PRONUNCIATION IS
POINTED OUT.

LEIPSIK:

PRINTED FOR ADAM WILLIAM WINKELMANN.

1816.



J. O. W. A. R. S.

PRINCIPLES

OF

ENGLISH PRONUNCIATION

IN WHICH THE PRINCIPLES OF LETTERS, SYLLABLES, AND WORDS, ARE EXPLAINED AND INVESTIGATED, AND A SYSTEMATIC ARRANGEMENT OF THE PRONUNCIATION OF THE ENGLISH LANGUAGE IS GIVEN, WITH A FULL EXPLANATION OF THE VARIOUS DIALECTS, AND THE EFFECTS OF THE PRONUNCIATION OF A CORRUPT AND NATIONAL PRONUNCIATION.

By J. O. W. A. R. S.

EXTRACTS

FROM THE

ENGLISH PRONOUNCING DICTIONARY

OF THAT CELEBRATED ORIGIN

ALL THE OBSERVATIONS

ETYMOLOGICAL, CRITICAL, AND GRAMMATICAL

WITH WHICH THE ORIGINAL WORK IS ENRICHED, IN WHICH, NOT ONLY THE MEANING OF EVERY WORD IS EXPLAINED, BUT THE VARIOUS DIALECTS, AND THE EFFECTS OF THE PRONUNCIATION OF A CORRUPT AND NATIONAL PRONUNCIATION, ARE FULLY EXPLAINED, AND THE PRINCIPLES OF THE PRONUNCIATION OF THE ENGLISH LANGUAGE ARE FULLY EXPLAINED.

LEIPZIG

PRINTED FOR ADAM WILHELM VON

1816

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ADVERTISEMENT.

It would be superfluous here to enlarge upon the excellencies of the work, from which the following *Principles of English Pronunciation and Extracts* are taken. Its authority is unanimously acknowledged in England and its value daily more and more felt in establishing a Standard of Pronunciation to which without hesitation recourse may be had on all occasions of doubt. To this testimony the opinion of the Editor would add but little weight, and fortunately none is required; as even on the Continent *Walker's Critical Pronouncing Dictionary* is already too well known to need any further recommendation.

But the high price of even the Stereotype Edition has hitherto so limited the circulation of this useful work in Germany, that but few persons have been able to avail themselves of it. — A second inconvenience attending the use of the Original and rendering this treasure

of orthoepic and etymological knowledge inaccessible to many, arises from the fineness of the type, which particularly in the *Observations*, is so small as to be scarcely legible to ordinary eyes.

To obviate these inconveniences is the object of the present Edition, and the Editor flatters himself that, in offering to the public this invaluable work in its altered form, he has contributed something towards facilitating the study and advancement of the English language among his Contrymen.

LEIPSIC, Fleischer Street, No. 248.

August 24, 1816.

ADAM WILLIAM WINKELMANN;

LECT. PUBL.

P R E F A C E.

Few subjects have of late years more employed the pens of every class of critics, than the improvement of the English Language. The greatest abilities in the nation have been exerted in cultivating and reforming it; nor have a thousand minor critics been wanting to add their mite of amendment to their native tongue. Johnson, whose large mind and just taste made him capable of enriching and adorning the Language with original composition, has condescended to the drudgery of disentangling, explaining, and arranging it, and left a lasting monument of his ability, labour, and patience; and Dr. Lowth, the politest scholar of the age, has veiled his superiority in his short Introduction to English Grammar. The ponderous folio has gravely vindicated the rights of analogy; and the light ephemeral sheet of news has corrected errors in Grammar, as well as in Politics, by slyly marking them in italics.

Nor has the improvement stopped here. While Johnson and Lowth have been insensibly operating on the orthography and construction of our Language, its pronunciation has not been neglected. The importance of a consistent and regular pronunciation was too obvious to be overlooked; and the want of this consistency and regularity has induced several ingenious men to endeavour at reformation; who, by exhibiting the regularities of pronunciation, and pointing out its analogies, have reclaimed some words that were not irrecoverably fixed in a wrong sound, and prevented others from being perverted by ignorance or caprice.

Among those writers who deserve the first praise on this subject, is Mr. Elphinston; who, in his Principles of the English Language, has reduced the chaos to a system; and, by a deep investigation of the analogies of our tongue, has laid the foundation of a just and regular pronunciation.

After him, Dr. Kenrick contributed a portion of improvement by his Rhetorical Dictionary; in which the words are divided into syllables as they are pronounced, and figures placed over the vowels, to indicate their different sounds. But this gentleman has rendered his Dictionary extremely imperfect, by entirely omitting a great number of words of doubtful and difficult pronunciation — those very words for which a Dictionary of this kind would be most consulted.

To him succeeded Mr. Sheridan, who not only divided the words into syllables, and placed figures over the vowels as Dr. Kenrick had done, but, by spelling these syllables as they are

pronounced, seemed to complete the idea of a Pronouncing Dictionary, and to leave but little expectation of future improvement. It must, indeed, be confessed, that Mr. Sheridan's Dictionary is greatly superior to every other that preceded it; and his method of conveying the sound of words, by spelling them as they are pronounced, is highly rational and useful — But here sincerity obliges me to stop. The numerous instances I have given of impropriety, inconsistency, and want of acquaintance with the analogies of the Language, sufficiently show how imperfect *) I think his Dictionary is upon the whole, and what ample room was left for attempting another that might better answer the purpose of a Guide to Pronunciation.

The last writer on this subject is Mr. Nares, who, in his *Elements of Orthöepy*, has shown a clearness of method and an extent of observation which deserve the highest encomiums. His Preface alone proves him an elegant writer, as well as a philosophical observer of Language; and his Alphabetical Index, referring near five thousand words to the rules for pronouncing them, is a new and useful method of treating the subject; but he seems, on many occasions, to have mistaken the best usage, and to have paid too little attention to the first principles of pronunciation.

Thus I have ventured to give my opinion of my rivals and competitors, and I hope without envy or self-conceit. Perhaps it would have been policy in me to have been silent on this head, for fear of putting the public in mind that others have written on the subject as well as myself: but this is a narrow policy, which, under the colour of tenderness to others, is calculated to raise ourselves at their expense. A writer who is conscious he deserves the attention of the Public, (and unless he is thus conscious he ought not to write) must not only wish to be compared with those who have gone before him, but will promote the comparison, by informing his readers what others have done, and on what he founds his pretensions to a preference; and if this be done with fairness and without acrimony, it can be no more inconsistent with modesty, than it is with honesty and plain dealing.

The work I have offered on the subject has, I hope, added something to the public stock: it not only exhibits the principles of pronunciation on a more extensive plan than others have done, divides the words into syllables, and marks the sounds of the vowels like Dr. Kenrick, spells the words as they are pronounced like Mr. Sheridan, and directs the inspector to the rule by the word like Mr. Nares; but, where words are subject

*) See Principles, No. 124, 126, 129, 386, 454, 462, 479, 480, 530; and the words ASSUME, COLLECT, COVETOUS, DONATIVE, EPHEMERA, SATIETY, etc. and the inseparable preposition Dis.

to different pronunciations, it shows the reasons from analogy for each, produces authorities for one side and the other, and points out the pronunciation which is preferable. In short, I have endeavoured to unite the science of Mr. Elphinston, the method of Mr. Nares, and the general utility of Mr. Sheridan; and, to add to these advantages, have given critical observations on such words as are subject to a diversity of pronunciation, and have invited the inspector to decide according to analogy and the best usage.

But to all works of this kind there lies a formidable objection; which is, that the pronunciation of a Language is necessarily indefinite and fugitive, and that all endeavours to delineate or settle it are vain. Dr. Johnson, in his Grammar, prefixed to his Dictionary, says: "Most of the writers of English Grammar have given long tables of words pronounced otherwise than they are written; and seem not sufficiently to have considered, that, of English, as of all living tongues, there is a double pronunciation; one, cursory and colloquial; the other, regular and solemn. The cursory pronunciation is always vague and uncertain, being made different, in different mouths, by negligence, unskilfulness, or affectation. The solemn pronunciation, though by no means immutable and permanent, is yet always less remote from the orthography, and less liable to capricious innovation. They have, however, generally formed their tables according to the cursory speech of those with whom they happened to converse, and, concluding that the whole nation combines to vitiate language in one manner, have often established the jargon of the lowest of the people as the model of speech. For pronunciation the best general rule is, to consider those as the most elegant speakers who deviate least from the written words."

Without any derogation from the character of Dr. Johnson, it may be asserted, that in these observations we do not perceive that justness and accuracy of thinking for which he is so remarkable. It would be doing great injustice to him, to suppose that he meant to exclude all possibility of conveying the actual pronunciation of many words that depart manifestly from their orthography, or of those that are written alike, and pronounced differently: and inversely. He has marked these differences with great propriety himself, in many places of his Dictionary; and it is to be regretted that he did not extend these remarks farther. It is impossible, therefore, he could suppose, that, because the almost imperceptible glances of colloquial pronunciation were not to be caught and described by the pen, that the very perceptible difference between the initial accented syllables of *money* and *monitor*, or the final unaccented syllables of *finite* and *infinite*, could not be sufficiently marked upon paper. Cannot we show that *cellar*, a vault, and *seller*, one who sells, have exactly

the same sound; or that the monosyllable *full*, and the first syllable of *fulminate*, are sounded differently, because there are some words in which solemnity will authorize a different shade of pronunciation from familiarity? Besides, that colloquial pronunciation which is perfect, is so much the language of solemn speaking, that, perhaps, there is no more difference than between the same picture painted to be viewed near and at a distance. The symmetry in both is exactly the same; and the distinction lies only in the colouring. The English Language, in this respect, seems to have a great superiority over the French, which pronounces many letters in the poetic and solemn style, that are wholly silent in the prosaic and familiar. But if a solemn and familiar pronunciation really exists in our language, is it not the business of a grammarian to mark both? And if he cannot point out the precise sound of *unaccented* syllables, (for these only are liable to obscurity) he may, at least, give those sounds which approach the nearest, and by this means become a little more useful than those who so liberally leave every thing to the ear and taste of the speaker.

The truth is, Dr. Johnson seems to have had a confused idea of the distinctness and indistinctness with which, on solemn or familiar occasions, we sometimes pronounce the *unaccented* vowels; and with respect to these, it must be owned, that his remarks are not entirely without foundation. The English Language, with respect to its pronunciation, is evidently divisible into accented and unaccented sounds. The accented syllables, by being pronounced with greater force than the unaccented, have their vowels as clearly and distinctly sounded as any given note in music; while the unaccented vowels, for want of the stress, are apt to slide into an obscurity of sound, which, though sufficiently distinguishable to the ear, can not be so definitely marked out to the eye by other sounds as those vowels that are under the accent. Thus some of the vowels, when neither under the accent, nor closed by a consonant, have a longer or a shorter, an opener or a closer sound, according to the solemnity or familiarity, the deliberation or rapidity of our delivery. This will be perceived in the sound of the *e* in *emotion**), of the *o* in *obedience*, and of the *u* in *monument*. In the hasty pronunciation of common speaking, the *e* in *emotion* is often shortened, as if spelt *im-mo-tion*; the *o* in *obedience* shortened and obscured, as if written *ub-be-di-ence*; and the *u* in *monument* changed into *e*, as if written *mon-ne-ment*; while the deliberate and elegant sound of these vowels is the long open sound they have, when the accent is on them, in *equal*, *over*, and *unit*:

*) See the words COLLECT, COMMAND, DESPATCH, DOMESTICK, EFFACE, OCCASION.

but *a*, when unaccented, seems to have no such diversity; it has generally a short obscure sound, whether ending a syllable, or closed by a consonant. Thus the *a* in *able* has its definite and distinct sound; but the same letter in *tolerable**) goes into an obscure indefinite sound approaching the short *u*; nor can any solemnity or deliberation give it the long open sound it has in the first word. Thus, by distinguishing vowels into their accented and unaccented sounds, we are enabled to see clearly what Dr. Johnson saw but obscurely; and by this distinction entirely to answer the objection.

Equally indefinite and uncertain is his general rule, that those are to be considered as the most elegant speakers who deviate least from the written words. It is certain, where custom is equal, this ought to take place; and if the whole body of respectable English speakers were equally divided in their pronunciation of the word *busy*, one half pronouncing it *bew-ze***), and the other half *biz-ze*, that the former ought to be accounted the most elegant speakers; but till this be the case, the latter pronunciation, though a gross deviation from orthography, will still be esteemed the more elegant. Dr. Johnson's general rule, therefore, can only take place where custom has not plainly decided; but, unfortunately for the English Language, its orthography and pronunciation are so widely different, that Dr. Watts and Dr. Jones lay it down as a maxim in their Treatises on Spelling, that all words which can be sounded different ways must be written according to that sound which is most distant from the true pronunciation; and consequently, in such a Language, a Pronouncing Dictionary must be of essential use.

But still it may be objected to such an undertaking, that the fluctuation of pronunciation is so great as to render all attempts to settle it useless. What will it avail us, it may be said, to know the pronunciation of the present day, if, in a few years, it will be altered? And how are we to know even what the present pronunciation is, when the same words are often differently pronounced by different speakers, and those, perhaps, of equal numbers and reputation? To this it may be answered, that the fluctuation of our Language, with respect to its pronunciation, seems to have been greatly exaggerated***). Except a very few

*) Principles, No. 88, 545.

**) Principles, No. 178.

***) The old and new *Ἀρχαία*, with all the various dialects, must have occasioned infinite irregularity in the pronunciation of the Greek tongue; and if we may judge of the Latin pronunciation by the ancient inscriptions, it was little less various and irregular than the Greek. Aulus Gellius tells us, that Nigidius, a grammarian who lived a little more than a century before him, acuted the first syllable of *Valeri*; but, says he,

single words, which are generally noticed in the following Dictionary, and the words where *e* comes before *r*, followed by another consonant, as *merchant*, *service*, etc. the pronunciation of the Language is probably in the same state in which it was a century ago; and had the same attention been then paid to it as now, it is not likely even that change would have happened. The same may be observed of those words which are differently pronounced by different speakers: if the analogies of the language had been better understood, it is scarcely conceivable that so many words in polite usage would have a diversity of pronunciation, which is at once so ridiculous and embarrassing; nay, perhaps it may be with confidence asserted, that if the Language were sufficiently known, and so near at hand as to be applicable, on inspection,

„si quis nunc *Valerium* appellans, in casu vocandi, secundum id praeceptum Nigidii acuerit primam, non aberit quin rideatur.” Whoever now should place the accent on the first syllable of *Valerius*, when a vocative case, according to the precept of Nigidius, would set every body a laughing. Even that highly polished language the French, if we may believe a writer in the *Encyclopédie*, is little less irregular in this respect than our own.

“Il est arrivé,” says he, “par les altérations qui se succèdent rapidement dans la manière de prononcer, et les corrections qui s’introduisent lentement dans la manière d’écrire, que la prononciation et l’écriture ne marchent point ensemble, et que quoiqu’il y ait chez les peuples les plus policés de l’Europe, des sociétés d’hommes de lettres chargés de les modérer, de les accorder, et de les rapprocher de la même ligne, elles se trouvent enfin à une distance inconcevable; en sorte que de deux choses, dont l’une n’a été imaginée dans son origine que pour représenter fidèlement l’autre, celle-ci ne diffère guère moins de celle-là, que le portrait de la même personne peinte dans deux âges très-éloignés. Enfin l’inconvénient s’est accru à un tel excès qu’on n’ose plus y remédier. On prononce une language, on écrit une autre: et l’on s’accoutume tellement pendant le reste de la vie à cette bisarrerie qui a fait verser tant de larmes dans l’enfance, que si l’on renonçoit à sa mauvaise orthographe pour une plus voisine de la prononciation, on ne reconnoitroit plus la langue parlée sous cette nouvelle combinaison de caractères. S’il y en a qui ne pourroient se succéder sans une grande fatigue pour l’organe, ou ils ne se rencontrent point, ou ils ne durent pas. Ils sont échappés de la language par l’euphonie, cette loi puissante, qui agit continuellement et universellement, sans égard pour l’étymologie et ses défenseurs, et qui tend sans intermission à amener des êtres qui ont les mêmes organes, le même idiôme, les mêmes mouvemens prescrits, à-peu-près à la même prononciation. Les causes dont l’action n’est point interrompue, deviennent toujours les plus fortes avec les tems, quelque foibles qu’elles soient en elles-mêmes, et il n’y a presque pas une seule voyelle, une seule diphthongue, une seule consonne, dont la valeur soit tellement constante que l’euphonie n’en puisse disposer, soit en altérant le son, soit en le supprimant.”

I shall not decide upon the justness of these complaints, but must observe, that a worse picture could scarcely be drawn of the English, or the most barbarous language of Europe. Indeed a degree of versatility seems involved in the very nature of language, and is one of those evils left by Providence for man to correct: a love of order, and the utility of regularity, will always incline him to confine this versatility within as narrow bounds as possible.

to every word, that not only many words which are wavering between contrary usages would be settled in their true sound, but that many words, which are fixed by custom to an improper pronunciation, would by degrees grow regular and analogical; and those which are so already would be secured in their purity by a knowledge of their regularity and analogy.

But the utility of a work of this kind is not confined to those parts of language where the impropriety is gross and palpable: besides such imperfections in pronunciation as disgust every ear not accustomed to them, there are a thousand insensible deviations, in the more minute parts of language, as the unaccented syllable may be called, which do not strike the ear so forcibly as to mark any direct impropriety in particular words, but occasion only such a general imperfection as gives a bad impression upon the whole. Speakers, with these imperfections, pass very well in common conversation; but when they are required to pronounce with emphasis, and for that purpose to be more distinct and definite in their utterance, here their ear fails them: they have been accustomed only to loose, cursory speaking, and, for want of firmness of pronunciation, are like those painters who draw the muscular exertions of the human body without any knowledge of anatomy. This is one reason, perhaps, why we find the elocution of so few people agreeable when they read or speak to an assembly, while so few offend us by their utterance in common conversation. A thousand faults lie concealed in a miniature, which a microscope brings to view; and it is only by pronouncing on a larger scale, as public speaking may be called, that we prove the propriety of our elocution. As, therefore, there are certain deviations from analogy which are not at any rate tolerable, there are others which only, as it were, tarnish the pronunciation, and make it less brilliant and agreeable. There are few who have turned their thoughts on this subject, without observing that they sometimes pronounce the same word or syllable in a different manner; and as neither of these manners offend the ear, they are at a loss to which they shall give the preference; but as one must necessarily be more agreeable to the analogy of the language than the other, a display of these analogies, in a Dictionary of this kind, will immediately remove this uncertainty: and in this view of the variety we shall discover a fitness in one mode of speaking, which will give a firmness and security to our pronunciation, from a confidence that it is founded on reason, and the general tendency of the language. See Principles, No. 530, 547, 551, etc.

But, alas! reasoning on language, however well founded, may be all overturned by a single quotation from Horace:

“*Quem penès arbitrium est, et jus et norma loquendi.*”
 usus,

This, it must be owned, is a succinct way of ending the controversy; and by virtue of this argument, we may become critics in language, without the trouble of studying it: not that I would be thought, in the most distant manner, to deny that custom is the sovereign arbiter of language; far from it. I acknowledge its authority, and know there is no appeal from it. I wish only to dispute, where this arbiter has not decided; for, if once custom speak out, however absurdly, I sincerely acquiesce in its sentence.

But what is this custom to which we must so implicitly submit? Is it the usage of the multitude of speakers, whether good or bad? This has never been asserted by the most sanguine abettors of its authority. Is it the usage of the studious in schools and colleges, with those of the learned professions, or that of those who, from their elevated birth or station, give laws to the refinements and elegancies of a court? To confine propriety to the latter, which is too often the case, seems an injury to the former; who, from their very profession, appear to have a natural right to a share, at least, in the legislation of our language, if not to an absolute sovereignty. The polished attendants on a throne are as apt to depart from simplicity in language as in dress and manners; and novelty, instead of custom, is too often the *jus et norma loquendi* of a court.

Perhaps an attentive observation will lead us to conclude, that the usage, which ought to direct us, is neither of these we have been enumerating, taken singly, but a sort of compound ratio of all three. Neither a finical pronounciation of the court, nor a pedantic Graecism of the schools, will be denominated respectable usage, till a certain number of the general mass of speakers have acknowledged them; nor will a multitude of common speakers authorize any pronounciation which is reprobated by the learned and polite.

As those sounds, therefore, which are the most generally received among the learned and polite, as well as the bulk of speakers, are the most legitimate, we may conclude that a majority of two of these states ought always to concur, in order to constitute what is called good usage.

But though custom, when general, is commonly well understood, there are several states and degrees of it which are exceedingly obscure and equivocal; and the only method of knowing the extent of custom in these cases, seems to be an inspection of those Dictionaries which professedly treat of pronounciation. We have now so many works of this kind, that the general current of custom, with respect to the sound of words, may be collected from them with almost as much certainty as the general sense of words from Johnson. An exhibition of the opinions of orthöepists about the sound of words always appeared to me a very rational method of determining what is called custom. This

method I have adopted in the following work; and if I have sometimes dissented from the majority, it has been either from a persuasion of being better informed of what was the actual custom of speaking, or from a partiality to the evident analogies of the language.

And here I must entreat the candid reader to make every reasonable allowance for the freedom with which I have criticised other writers on this subject, and particularly Mr. Sheridan. As a man, a gentleman, and a scholar, I knew Mr. Sheridan, and respected him; and think every lover of elocution owes him a tribute of thanks for his unwearied addresses to the Public, to rouse them to the study of the delivery of their native tongue. But this tribute, however just, does not exempt him from examination. His credit with the world necessarily subjects him to animadversion, because the errors of such a writer are dangerous, in proportion to his reputation: this has made me zealous to remark his inaccuracies, but not without giving my reasons; nor have I ever taken advantage of such faults as may be called inadvertencies*). On the same principles I have ventured to criticise Dr. Johnson**), whose friendship and advice I was honoured with, whose memory I love, and whose intellectual powers impress me with something like religious veneration and awe. I do not pretend to be exempt from faults myself; in a work like the present, it would be a miracle to escape them; nor have I the least idea of deciding as judge, in a case of so much delicacy and importance as the pronunciation of a whole people; I have only assumed the part of an advocate, to plead the cause of consistency and analogy, and, where custom is either silent or dubious, to tempt the lovers of their language to incline to the side of propriety: so that my design is principally to give a kind of history of pronunciation, and a register of its present state; and, where the authorities of Dictionaries or Speakers are found to differ, to give such a display of the analogies of the language as may enable every inspector to decide for himself.

With respect to the explanation of words, except in very few instances, I have scrupulously followed Dr. Johnson. His Dictionary has been deemed lawful plunder by every subsequent lexicographer; and so servilely has it been copied, that such words as he must have omitted merely by mistake, as *Predilection*, *Respectable*, *Descriptive*, *Sulky*, *Inimical*, *Interference*, and many others, are neither in Mr. Sheridan's, Dr. Kenrick's, nor several other Dictionaries.

*) The inspector will be pleased to take notice, that my observations on Mr. Sheridan's Dictionary relate to the first edition, published in his life-time, and the second, sometime after his death: whatever alterations may have been made by his subsequent editors, I am totally unacquainted with.

**) See SCEPTIC, SCIARRUS, CODLE, FURTHER, etc.

DIRECTIONS TO FOREIGNERS,

*In order to attain a Knowledge of the Marks in this Dictionary,
and to acquire a right Pronunciation of every Word in the
English Language.*

As the sounds of the vowels are different in different languages, it would be endless to bring parallel sounds from the various languages of Europe; but, as the French is so generally understood upon the Continent, if we can reduce the sounds of the English letters to those of the French, we shall render the pronunciation of our language very generally attainable: and this, it is presumed, will be pretty accurately accomplished by observing the following directions:

A	<i>ei</i>	N	<i>en</i>
B	<i>bi</i>	O	<i>o</i>
C	<i>ci</i>	P	<i>pi</i>
D	<i>di</i>	Q	<i>kiou</i>
E	<i>i</i>	R	<i>arr</i>
F	<i>ef</i>	S	<i>ess</i>
G	<i>dgi</i>	T	<i>ti</i>
H	<i>etch</i>	U	<i>iou</i>
I	<i>ài</i>	V	<i>vi</i>
J	<i>dgé</i>	W	<i>dobliou</i>
K	<i>qué</i>	X	<i>ex</i>
L	<i>ell</i>	Y	<i>ouai</i>
M	<i>em</i>	Z	<i>zedd.</i>

The French have all our vowels sounds, and will therefore find the pronunciation of them very easy. The only difficulty they will meet with seems to be *i*, which, though demonstrably composed of two successive sounds, has passed for a simple vowel with a very competent judge of English pronunciation*). The reason is, these two sounds are pronounced so closely together as to require some attention to discover their component parts: this attention Mr. Sheridan**) never gave, or he would not have told us, that this diphthong is a compound of our fullest and slenderest sounds *a* and *e*; the first made by the largest, and the last by the smallest aperture of the mouth. Now nothing is more certain than the inaccuracy of this definition. The third sound of *a*, which is perfectly equivalent to the third sound of *o*, when combined with the first sound of *e*, must inevitably form the diphthong in *boy*, *joy*, etc. and not the diphthongal sound of the vowel *i* in *idle*, or the personal pronoun *I*; this double sound will, upon a close examination, be found to be composed of the Italian *a* in the last syllable of *papa*, and the first sound of *e*, pronounced as closely together as possible***); and for the exactness of this definition, I appeal to every just English ear in the kingdom.

*) Nares, Elements of Orthœpy, page 2.

**) See Section III. of his Prosodial Grammar prefixed to his Dictionary.

***) Holder, the most philosophical and accurate investigator of the formation and powers of the letters, says: "Our vulgar *i*, as in *stile*, seems to be such a diphthong, (or rather syllable, or part of a syllable) composed of *a*, *i*, or *e*, *i*, and not a simple original vowel." Elements of Speech, page 95.

The other diphthongal vowel, *u*, is composed of the French *i*, pronounced as closely as possible to their diphthong *ou*, or the English *ee* and *o*, perfectly equivalent to the sound the French would give to the letters *you*, and which is exactly the sound the English give to the plural of the second personal pronoun.

The diphthong *oi* or *oy* is composed of the French *â* and *i*; thus *toy* and *boy* would be exactly expressed to a Frenchman by writing them *tâi*, *bâi*.

The diphthong *ou* and *ow*, when sounded like *ou*, are composed of the French *â* and the diphthong *ou*; and the English sounds of *thou* and *now* may be expressed to a Frenchman by spelling them *thâou* and *nâou*.

W is no more than the French diphthong *ou*; thus *West* is equivalent to *Ouest*, and *wall* to *ouâll*.

Y is perfectly equivalent to the French letter of that name, and may be supplied by *i*; thus *yoke*, *you*, etc. is expressed by *ioke*, *iou*, etc.

J, or *I* consonant, must be pronounced by prefixing *d* to the French *j*; thus *jay*, *joy*, etc. sound to a Frenchman as if spelled *djê*, *djâi*, etc. If any difficulty be found in forming this combination of sounds, it will be removed by pronouncing the *d*, *ed*, and spelling these words *edje*, *edjâi*, etc.

Ch, in English words not derived from the Greek, Latin or French, is pronounced as if *t* were prefixed; thus the sound of *chair*, *cheese*, *chain*, etc. would be understood by a Frenchman if the words were written *tshère*, *tshize*, *tchéne*.

Sh in English is expressed by *ch* in French; thus *shame*, *share*, etc. would be spelled by a Frenchman *chème*, *chère*, etc.

The ringing sound *ng* in *long*, *song*, etc. may be perfectly conceived by a pupil who can pronounce the French word *encore*, as the first syllable of this word is exactly correspondent to the sound in those English words; and for the formation of it, see Principles, No. 57; also the word **ENCORE**.

But the greatest difficulty every foreigner finds in pronouncing English, is the lisping consonant *th*. This, it may be observed, has, like the other consonants, a sharp and flat sound; sharp as in *thin*, *bath*; flat as in *that*, *with*. To acquire the true pronunciation of this difficult combination, it may be proper to begin with those words where it is initial: and first, let the pupil protrude his tongue a little way beyond the teeth, and press it between them as if going to bite the tip of it; while this is doing, if he wishes to pronounce *thin*, let him hiss as if to sound the letter *s*; and after the hiss, let him draw back his tongue within his teeth, and pronounce the preposition *in*, and thus will the word *thin* be perfectly pronounced. If he would pronounce *that*, let him place the tongue between the teeth as before; and while he is hissing, as if to sound the letter *z*, let him withdraw his tongue into his mouth and immediately pronounce the preposition *at*. To pronounce this combination when final in *bath*, let him pronounce *ba*, and protrude the tongue beyond the teeth, pressing the tongue with them, and hissing as if to sound *s*; if he would pronounce *with*, let him first form *wi*, put the tongue in the same position as before, and hiss as if to sound *z*. It will be proper to make the pupil dwell some time with the tongue beyond the teeth in order to form a habit, and to pronounce daily some words out of a Dictionary beginning and ending with these letters.

These directions, it is presumed, if properly attended to, will be sufficient to give such Foreigners as understand French, and have not access

Dr. Wallis, speaking of the long English *i*, says it is sounded "eodem fere modo quo Gallorum *ai* in vocibus *main*, *manus*; *pain*, *panis*, etc. Nempe sonum habet compositum ex Gallorum *e* foeminino et *i* vel *y*." Grammatica Linguae Anglicanae, page 48.

to a master, a competent knowledge of English pronunciation; but to render the sounds of the vowels marked by figures in this Dictionary still more easily to be comprehended — with those English words which exemplify the sounds of the vowels, I have associated such French words as have vowels exactly corresponding to them, and which immediately convey the true English pronunciation. These should be committed to memory, or written down and held in his hand while the pupil is inspecting the Dictionary.

Perhaps the greatest advantage to foreigners and provincials will be derived from the classification of words of a similar sound, and drawing the line between the general rule and the exception. This has been an arduous task; but it is hoped the benefit arising from it will amply repay it. When the numerous varieties of sounds annexed to vowels, diphthongs, and consonants, lie scattered without bounds, a learner is bewildered and discouraged from attempting to distinguish them; but when they are all classed, arranged, and enumerated, the variety seems less, the number smaller, and the distinction easier. What an inextricable labyrinth do the diphthongs *ea* and *ou* form as they lie loose in the language! but classed and arranged as we find them, No. 226, etc. and 313, etc. the confusion vanishes, they become much less formidable, and a learner has it in his power, by repeating them daily, to become master of them all in a very little time.

The English accent is often an insurmountable obstacle to foreigners, as the rules for it are so various, and the exceptions so numerous; but let the inspector consult the article Accent in the Principles, particularly No. 492, 505, 506, etc. and he will soon perceive how much of our language is regularly accented, and how much that which is irregular is facilitated by an enumeration of the greater number of exceptions.

But scarcely any method will be so useful for gaining the English accent as the reading of verse. This will naturally lead the ear to the right accentuation; and though a different position of the accent is frequently to be met with in the beginning of a verse, there is a sufficient regularity to render the pronouncing of verse a powerful means of obtaining such a distinction of force and feebleness as is commonly called the accent: for it may be observed, that a foreigner is no less distinguishable by placing an accent upon certain words to which the English give no stress, than by placing the stress upon a wrong syllable. Thus if a foreigner, when he calls for bread at table, by saying, *give me some bread*, lays an equal stress upon every word, though every word should be pronounced with its exact sound, we immediately perceive he is not a native. An Englishman would pronounce these four words like two, with the accent on the first syllable of the first, and on the last syllable of the last as if written *giveme somebréd*; or rather *giveme sumbréd*; or more commonly, though vulgarly, *gimme sombréd*. Verse may sometimes induce a foreigner, as it does sometimes injudicious natives, to lay the accent on a syllable in long words which ought to have none, as in a couplet of Pope's Essay on Criticism:

"False eloquence, like the prismatic glass,

"Its gaudy colours spreads on every place."

Here a foreigner would be apt to place an accent on the last syllable of *eloquence* as well as the first, which would be certainly wrong; but this fault is so trifling, when compared with that of laying the accent on the second syllable, that it almost vanishes from observation; and this misaccentuation, verse will generally guard him from. The reading of verse, therefore, will, if I mistake not, be found a powerful regulator, both of accent and emphasis.

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Principles of English Pronunciation.

1. THE First Principles or Elements of Pronunciation are Letters:

The Letters of the English Language are,

Roman	Italic	Name
A a	A a	a
B b	B b	bee
C c	C c	see
D d	D d	dee
E e	E e	e
F f	F f	eff
G g	G g	jee
H h	H h	aitch
I i	I i	i, or eye
J j	J j	j consonant, or jay
K k	K k	kay
L l	L l	el
M m	M m	em
N n	N n	en
O o	O o	o
P p	P p	pee
Q q	Q q	cue
R r	R r	ar
S s	S s	ess
T t	T t	tee
U u	U u	u, or you
V v	V v	v consonant, or vee
W w	W w	double u
X x	X x	eks
Y y	Y y	wy
Z z	Z z	zed, or izzard. 418.

2. To these may be added certain combinations of letters sometimes used in printing; as, ff, fi, fl, ffi, ffl, and &, or *and per se and*, or rather *et per se and*; ff, fi, fl, ffi, ffl, and &.

3. Our letters, says Dr. Johnson, are commonly reckoned twenty-four, because anciently *i* and *j*, as well as *u* and *v*, were expressed by the same character; but as these letters, which had always different powers, have now different forms, our alphabet may be properly said to consist of twenty-six letters.

4. In considering the sounds of these first principles of language, we find that some are so simple and unmixed, that there is nothing required but the opening of the mouth to make them understood, and to form different sounds; whence they have the names of *vowels*, or *voices*, or *vocal sounds*. On the contrary, we find that there are others, whose pronunciation depends on the particular application and use of every part of the mouth, as the teeth, the lips, the tongue, the palate, etc. which yet cannot make any one perfect sound but by their

union with those vocal sounds; and these are called *consonants*, or letters sounding with other letters.

Definition of Vowels and Consonants.

5. Vowels are generally reckoned to be five in number; namely, *a*, *e*, *i*, *o*, *u*; — *y* and *w* are called vowels when they end a syllable or word, and consonants when they begin one.

6. The definition of a vowel, as little liable to exception as any, seems to be the following: A vowel is a simple sound, formed by a continued effusion of the breath, and a certain conformation of the mouth, without any alteration in the position, or any motion of the organs of speech, from the moment the vocal sound commences till it ends.

7. A consonant may be defined to be, an interruption of the effusion of vocal sound, arising from the application of the organs of speech to each other.

8. Agreeably to this definition, vowels may be divided into two kinds, — the simple and compound. The simple *a*, *e*, *o* are those which are formed by one conformation of the organs only; that is, the organs remain exactly in the same position at the end as at the beginning of the letter: whereas, in the compound vowels, *i* and *u*, the organs alter their position before the letter is completely sounded; nay, these letters, when commencing a syllable, do not only require a different position of the organs in order to form them perfectly, but demand such an application of the tongue to the roof of the mouth as is inconsistent with the nature of a pure vowel; for the first of these letters, *i*, when sounded alone, or ending a syllable with the accent upon it, is a real diphthong, composed of the sounds of *a* in *fa-ther*, and of *e* in *the*, exactly correspondent to the sound of the noun *eye*; and when this letter commences a syllable, as in *min-ion*, *pin-ion*, etc. the sound of *e* with which it terminates, is squeezed into a consonant sound, like the double *e* heard in *queen*, different from the simple sound of that letter in *quean*; and this squeezed sound in the commencing *i* makes it exactly similar to *y* in the same situation, which, by all grammarians, is acknowledged to be a consonant*). The latter of these compound vowels, *u*, when initial, and not shortened by a consonant, commences with this squeezed sound of *e* equivalent to the *y*, and ends with a sound given to *oo* in *woo* and *coo*, which makes its name in the alphabet exactly similar to the pro-

*) How so accurate a grammarian as Dr. Lowth could pronounce so definitively on the nature of *y*, and insist on its being always a vowel, can only be accounted for by considering the small attention which is generally paid to this part of grammar. His words are these:

“The same sound which we express by the initial *y*, our Saxon ancestors in many instances expressed by the vowel *e*; as, *eower*, *your*; and by the vowel *i*; as, *iuv*, *yew*; *iong*, *young*. In the word *yew*, the initial *y* has precisely the same sound with *i* in the words *view*, *lieu*, *adieu*; the *i* is acknowledged to be a vowel in these latter; how then can the *y*, which has the very same sound, possibly be a consonant in the former? Its initial sound is generally like that of *i* in *shire*, or *ee* nearly; it is formed by the opening of the mouth without any motion or contact of the parts: in a word, it has every property of a vowel, and not one of a consonant.” — Introduction to English Grammar, page 3.

Thus far the learned Bishop, who has too fixed a fame to suffer any diminution by a mistake in so trifling a part of literature as this: but it may be asked, if *y* has every property of a vowel, and not one of a consonant, why when it begins a word, does it not admit the euphonic article *an* before it?

noun *you* *). If, therefore, the common definition of a vowel be just, these two letters are so far from being simple vowels, that they may be more properly called semi-consonant diphthongs.

9. That *y* and *w* are consonants when they begin a word, and vowels when they end one, is generally acknowledged by the best grammarians; and yet Dr. Lowth has told us, that *w* is equivalent to *oo*: but if this were the case, it would always admit of the particle *an* before it: for though we have no word in the language which commences with these letters, we plainly perceive, that if we had such a word, it would readily admit of *an* before it, and consequently that these letters are not equivalent to *w*. Thus we find, that the common opinion, with respect to the double capacity of these letters, is perfectly just.

10. Besides the vowels already mentioned, there is another simple vowel sound found under the *oo* in the words *woo* and *coo*: these letters have, in these two words, every property of a pure vowel; but when found in *food*, *mood*, etc. and in the word *too*, pronounced like the adjective *two*, here the *oo* has a squeezed sound, occasioned by contracting the mouth, so as to make the lips nearly touch each other; and this makes it, like the *i* and *u*, not so much a double vowel, as a sound between a vowel and consonant.

Classification of Vowels and Consonants.

11. Vowels and consonants being thus defined, it will be necessary, in the next place, to arrange them into such classes as their similitudes and specific differences seem to require.

12. Letters, therefore, are naturally divisible into vowels and consonants.

13. The vowels are, *a*, *e*, *i*, *o*, *u*; and *y* and *w* when ending a syllable.

14. The consonants are, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *v*, *x*, *z*; and *y* and *w*, when beginning a syllable.

15. The vowels may be subdivided into such as are simple and pure, and into such as are compound and impure. The simple or pure vowels are such as require only one conformation of the organs to form them, and no motion in the organs while forming.

16. The compound or impure vowels are such as require more than one conformation of the organs to form them, and a motion in the organs while forming. These observations premised, we may call the following scheme

*) An ignorance of the real composition of *u*, and a want of knowing that it partook of the nature of a consonant, has occasioned a great diversity and uncertainty in prefixing the indefinite article *an* before it. Our ancestors, judging of its nature from its name, never suspected that it was not a pure vowel, and constantly prefixed the article *an* before nouns beginning with this letter; as, *an union*, *an useful book*. They were confirmed in this opinion by finding the *an* always adapted to the short *u*, as, *an umpire*, *an umbrella*, without ever dreaming that the short *u* is a pure vowel, and essentially different from the long one. But the moderns, not resting in the name of a letter, and consulting their ears rather than their eyes, have frequently placed the *a* instead of *an* before the long *u*; and we have seen *a union*, *a university*, *a useful book*, from some of the most respectable pens of the present age. Nor can we doubt a moment of the propriety of this orthography, when we reflect that these words actually begin to the ear with *y*, and might be spelled *yunion*, *yuniversity*, *youseful*, and can therefore no more admit of *an* before them than *year* and *youth*. — See Remarks on the word *an* in this Dictionary.

An Analogical Table of the Vowels.

<i>a</i> pa-per,	} simple or pure vowels.	<i>i</i> .. ti-tle,	} compound or impure vowels.
<i>a</i> fa-ther,		<i>y</i> cy-der,	
<i>a</i> wa-ter,		<i>u</i> lu-cid,	
<i>e</i> me-tre,		<i>w</i> pow-er,	
<i>o</i> no-ble,			
<i>oo</i> .. coo,			

Diphthongs and Triphthongs enumerated.

17. Two vowels forming but one syllable are generally called a diphthong, and three a triphthong: these are the following—

<i>ae</i> . . . Caesar,	<i>ew</i> . . . jewel,	<i>oy</i> . . . boy,
<i>ai</i> aim,	<i>ey</i> they,	<i>ue</i> mansuetude,
<i>ao</i> gaol,	<i>ia</i> . . . poniard,	<i>ui</i> . . . languid,
<i>au</i> . . . taught,	<i>ie</i> . . . friend,	<i>uy</i> buy,
<i>aw</i> law,	<i>io</i> . . . passion,	<i>aye</i> (for ever,)
<i>ay</i> say,	<i>oa</i> coat,	<i>eau</i> . . . beauty,
<i>ea</i> clean,	<i>oe</i> oeconomy,	<i>eou</i> plenteous,
<i>ee</i> reed,	<i>oi</i> voice,	<i>ieu</i> . . . adieu,
<i>ei</i> . . . ceiling,	<i>oo</i> moon,	<i>iew</i> . . . view,
<i>eo</i> . . . people,	<i>ou</i> . . . found,	<i>oeu</i> manoeuvre.
<i>eu</i> feud,	<i>ow</i> now,	

Consonants enumerated and distinguished into Classes.

18. The consonants are divisible into mutes, semi-vowels, and liquids.

19. The mutes are such as emit no sound without a vowel, as, *b, p, d, t, k*, and *c* and *g* hard.

20. The semi-vowels are such as emit a sound without the concurrence of a vowel, as, *f, v, s, z, x*, *g* soft or *j*.

21. The liquids are such as flow into, or unite easily with the mutes, as, *l, m, n, r*.

22. But, besides these, there is another classification of the consonants, of great importance to a just idea of the nature of the letters, and that is, into such as are sharp or flat, and simple or aspirated.

23. The sharp consonants are, *p, f, t, s, k, c* hard.

24. The flat consonants are, *b, v, d, z, g* hard.

25. The simple consonants are those which have always the sound of one letter unmixed with others, as, *b, p, f, v, k, g* hard, and *g* soft or *j*.

26. The mixed or aspirated consonants are those which have sometimes a hiss or aspiration joined with them, which mingles with the letter, and alters its sound, as, *t* in *motion*, *d* in *soldier*, *s* in *mission*, and *z* in *azure*.

27. There is another distinction of consonants arising either from the seat of their formation, or from those organs which are chiefly employed in forming them. The best distinction of this kind seems to be that which divides them into labials, dentals, gutturals, and nasals.

28. The labials are, *b, p, f, v*. The dentals are, *t, d, s, z*, and soft *g* or *j*. The gutturals are, *k, q, c* hard, and *g* hard. The nasals are, *m, n*, and *ng*.

29. These several properties of the consonants may be exhibited at one view in the following table, which may be called

An Analogical Table of the Consonants.

Mute labials	{ sharp <i>p</i> , <i>pomp</i> flat <i>b</i> , <i>bomb</i>	labio-nasal liquid <i>m</i> .
Hissing labials	{ sharp <i>f</i> , <i>if</i> flat <i>v</i> , <i>of</i>	
Mute dentals	{ sharp <i>t</i> , <i>tat</i> flat <i>d</i> , <i>dad</i>	aspirated { <i>etch</i> , <i>edge</i> , or <i>j</i> } dento-nasal liquid <i>n</i> .
Hissing dentals	{ sharp <i>s</i> , <i>say</i> flat <i>z</i> , <i>as</i>	
Lisping dentals	{ sharp <i>eth</i> , <i>death</i> . flat <i>the</i> , <i>sythe</i> .	aspirated { <i>esh</i> , <i>passion</i> <i>ezhe</i> , <i>vision</i> } dental liquid <i>l</i> .
Gutturals	{ sharp <i>k</i> , <i>kick</i> , flat <i>g</i> , (hard) <i>gag</i>	
Dento-guttural or nasal <i>ng</i> , <i>hang</i> .		

30. Vowels and consonants being thus defined and arranged, we are the better enabled to enter upon an inquiry into their different powers, as they are differently combined with each other. But previous to this, that nothing may be wanting to form a just idea of the first principles of pronunciation, it may not be improper to show the organic formation of each letter.

Organic Formation of the Letters.

31. Though I think every mechanical account of the organic formation of the letters rather curious than useful, yet, that nothing which can be presented to the eye may be wanting to inform the ear, I shall in this follow those who have been at the pains to trace every letter to its seat, and make us, as it were, to touch the sounds we articulate.

Organic Formation of the Vowels.

32. It will be necessary to observe, that there are three long sounds of the letter *a*, which are formed by a greater or less expansion of the internal parts of the mouth.

33. The German *a*, heard in *ball*, *wall*, etc. is formed by a strong and grave expression of the breath through the mouth, which is open nearly in a circular form, while the tongue, contracting itself to the root, as if to make way for the sound, almost rests upon the under jaw.

34. The Italian *a*, heard in *fa-ther*, closes the mouth a little more than the German *a*; and by raising the lower jaw, widening the tongue, and advancing it a little nearer to the lips, renders its sound less hollow and deep.

35. The slender *a*, or that heard in *lane*, is formed in the mouth still higher than the last; and in pronouncing it, the lips, as if to give it a slender sound, dilate their aperture horizontally; while the tongue, to assist this narrow emission of breath, widens itself to the cheeks, raises itself nearer the palate, and by these means a less hollow sound than either of the former is produced.

36. The *e* in *e-qual* is formed by dilating the tongue a little more, and advancing it nearer to the palate and the lips, which produces the slenderest vowel in the language; for the tongue is, in the formation of this letter, as close to the palate as possible, without touching it; as the moment the tongue touches the palate, the squeezed sound of *ee* in *thee* and *meet* is formed, which, by its description, must partake of the sound of the consonant *y*.

24 ORGANIC FORMATION OF THE VOWELS AND CONSONANTS.

37. The *i* in *i-dol* is formed by uniting the sound of the Italian *a* in *fa-ther* and the *e* in *e-qual*, and pronouncing them as closely together as possible. See Directions to Foreigners at the beginning of this book.

38. The *o* in *open* is formed by nearly the same position of the organs as the *a* in *wa-ter*; but the tongue is advanced a little more into the middle of the mouth, the lips are protruded, and form a round aperture like the form of the letter, and the voice is not so deep in the mouth as when *a* is formed, but advances to the middle or hollow of the mouth.

39. The *u* in *u-nit* is formed by uniting the squeezed sound *ee* to a simple vowel sound, heard in *woo* and *coo*; the *oo* in these words is formed by protruding the lips a little more than in *o*, forming a smaller aperture with them, and, instead of swelling the voice in the middle of the mouth, bringing it as forward as possible to the lips.

40. *Y* final, in *try*, is formed like *i*: and *w* final, in *now*, like the *oo*, which has just been described.

In this view of the organic formation of the vowels we find that *a*, *e*, and *o*, are the only simple or pure vowels: that *i* is a diphthong, and that *u* is a semi-consonant. If we were inclined to contrive a scale for measuring the breadth or narrowness, or, as others term it, the openness or closeness of the vowel, we might begin with *e* open, as Mr. Elphinston calls it, and which he announces to be the closest of all the vocal powers. In the pronunciation of this letter we find the aperture of the mouth extended on each side; the lips almost closed, and the sound issuing horizontally. The slender *a* in *waste* opens the mouth a little wider. The *a* in *fa-ther* opens the mouth still more, without contracting the corners. The German *a*, heard in *wall*, not only opens the mouth wider than the former *a*, but contracts the corners of the mouth so as to make the aperture approach nearer to a circle; while the *o* opens the mouth still more, and contracts the corners so as to make it the *os rotundum*, a picture of the letter it sounds. If therefore the other vowels were, like *o*, to take their forms from the aperture of the mouth in pronouncing them, the German *a* ought necessarily to have a figure as nearly approaching the *o* in form as it does in sound; that is, it ought to have that elliptical form which approaches nearest to the circle; as the *a* of the Italians, and that of the English in *fa-ther*, ought to form ovals, in exact proportion to the breadth of their sounds; the English *a* in *waste* ought to have a narrower oval; the *e* in *the* ought to have the curve of a parabola, and the squeezed sound of *ee* in *seen*, a right line; or to reduce the lines to solids, the *o* would be a perfect globe, the German *a* an oblate spheroid like the figure of the earth, the Italian *a* like an egg, the English slender *a* a Dutch skittle, the *e* a rolling pin, and the double *e* a cylinder.

Organic Formation of the Consonants.

41. The best method of showing the organic formation of the consonants will be, to class them into such pairs, as they naturally fall into, and then, by describing one, we shall nearly describe its fellow; by which means the labour will be lessened, and the nature of the consonants better perceived. The consonants that fall into pairs are the following:

<i>p</i>	<i>f</i>	<i>t</i>	<i>s</i>	<i>sh</i>	<i>th</i>	<i>k</i>	<i>ch</i> —chair.
<i>b</i>	<i>v</i>	<i>d</i>	<i>z</i>	<i>zh</i>	<i>dh</i>	<i>g</i>	<i>j</i> —jail.

42. Holder, who wrote the most elaborately and philosophically upon this subject, tells us, in his *Elements of Speech*, that when we only whisper we cannot distinguish the first rank of these letters from the second. It is certain the difference between them is very nice; the upper letters seeming to have only a smarter, brisker appulse of the organs

than the lower; which may not improperly be distinguished by sharp and flat. The most marking distinction between them will be found to be a sort of guttural murmur, which precedes the latter letters when we wish to pronounce them forcibly, but not the former. Thus, if we close the lips, and put the finger on them to keep them shut, and strive to pronounce the *p*, no sound at all will be heard; but in striving to pronounce the *b* we shall find a murmuring sound from the throat, which seems the commencement of the letter; and if we do but stop the breath by the appulse of the organs, in order to pronounce with greater force, the same may be observed of the rest of the letters.

43. This difference in the formation of these consonants may be more distinctly perceived in the *s* and *z* than in any other of the letters; the former is sounded by the simple issue of the breath between the teeth, without any vibration of it in the throat, and may be called a hissing sound; while the latter cannot be formed without generating a sound in the throat, which may be called a vocal sound. The upper rank of letters, therefore, may be called breathing consonants; and the lower, vocal ones.

44. These observations premised, we may proceed to describe the organic formation of each letter.

45. *P* and *B* are formed by closing the lips till the breath is collected, and then letting it issue by forming the vowel *e*.

46. *F* and *V* are formed by pressing the upper teeth upon the under lip, and sounding the vowel *e* before the former and after the latter of these letters.

47. *T* and *D* are formed by pressing the tip of the tongue to the gums of the upper teeth, and then separating them, by pronouncing the vowel *e*.

48. *S* and *Z* are formed by placing the tongue in the same position as in *T* and *D*, but not so close to the gums as to stop the breath: a space is left between the tongue and the palate for the breath to issue, which forms the hissing and buzzing sound of these letters.

49. *SH* heard in *mission*, and *zh* in *evasion*, are formed in the same seat of sound as *s* and *z*; but in the former, the tongue is drawn a little inwards, and at a somewhat greater distance from the palate, which occasions a fuller effusion of breath from the hollow of the mouth, than in the latter, which are formed nearer to the teeth.

50. *TH* in *think*, and the same letters in *that*, are formed by protruding the tongue between the fore teeth, pressing it against the upper teeth, and at the same time endeavouring to sound the *s* or *z*; the former letter to sound *th* in *think*, and the latter to sound *th* in *that*.

51. *K* and *G* hard are formed by pressing the middle of the tongue to the roof of the mouth, near the throat, and separating them a little smartly to form the first, and more gently to form the last of these letters.

52. *CH* in *chair*, and *J* in *jail*, are formed by pressing *t* to *sh*, and *d* to *zh*.

53. *M* is formed by closing the lips, as in *P* and *B*, and letting the voice issue by the nose.

54. *N* is formed by resting the tongue in the same position as in *T* or *D*, and breathing through the nose, with the mouth open.

55. *L* is formed by nearly the same position of the organs as *t* and *d*, but more with the tip of the tongue, which is brought a little forwarder to the teeth, while the breath issues from the mouth.

56. *R* is formed by placing the tongue nearly in the position of *t*, but at such a distance from the palate as suffers it to jar against it, when the breath is propelled from the throat to the mouth.

57. *NG* in *ring*, *sing*, etc. is formed in the same seat of sound as *g* hard; but while the middle of the tongue presses the roof of

the mouth, as in *G*, the voice passes principally through the nose, as in *N*.

58. *Y* consonant is formed by placing the organs in the position of *e*, and squeezing the tongue against the roof of the mouth, which produces *ee*, which is equivalent to initial *y*. (36.)

59. *W* consonant is formed by placing the organs in the position of *oo*, described under *u*, and closing the lips a little more, in order to propel the breath upon the succeeding vowel which it articulates.

60. In this sketch of the formation and distribution of the consonants, it is curious to observe on how few radical principles the almost infinite variety of combination in language depends. It is with some degree of wonder we perceive that the slightest aspiration, the almost insensible inflection of nearly similar sounds, often generate the most different and opposite meanings. In this view of nature, as in every other, we find uniformity and variety very conspicuous. The single *fiat*, at first impressed on the chaos, seems to operate on languages; which, from the simplicity and paucity of their principles, and the extent and power of their combinations, prove the goodness, wisdom, and omnipotence of their origin.

61. This analogical association of sounds is not only curious, but useful: it gives us a comprehensive view of the powers of the letters; and, from the small number that are radically different, enables us to see the rules on which their varieties depend: it discovers to us the genius and propensities of several languages and dialects, and, when authority is silent, enables us to decide agreeably to analogy.

62. The vowels, diphthongs, and consonants, thus enumerated and defined, before we proceed to ascertain their different powers, as they are differently associated with each other, it may be necessary to give some account of those distinctions of sound in the same vowels which express their quantity as long or short, or their quality as open or close, or slender and broad. This will appear the more necessary, as these distinctions so frequently occur in describing the sounds of the vowels, and as they are not unfrequently used with too little precision by most writers on the subject.

Of the Quantity and Quality of Vowels.

63. The first distinction of sound that seems to obtrude itself upon us when we utter the vowels, is a long and a short sound according to the greater or less duration of time taken up in pronouncing them. This distinction is so obvious as to have been adopted in all languages, and is that to which we annex clearer ideas than to any other; and though the short sounds of some vowels have not in our language been classed, with sufficient accuracy, with their parent long ones, yet this has bred but little confusion, as vowels long and short are always sufficiently distinguishable; and the nice appropriation of short sounds to their specific long ones is not necessary to our conveying what sound we mean, when the letter to which we apply these sounds is known, and its power agreed upon.

64. The next distinction of vowels into their specific sounds, which seems to be the most generally adopted, is that which arises from the different apertures of the mouth in forming them. It is certainly very natural, when we have so many more simple sounds than we have characters by which to express them, to distinguish them by that which seems their organic definition; and we accordingly find vowels denominated by the French, *ouvert* and *fermé*; by the Italians, *aperto* and *chiuso*; and by the English, *open* and *shut*.

65. But whatever propriety there may be in the use of these terms in other languages, it is certain they must be used with caution in English, for fear of confounding them with long and short. Dr. Johnson and

other grammarians call the *a* in *father* the open *a*; which may, indeed, distinguish it from the slender *a* in *paper*; but not from the broad *a* in *water*, which is still more open. Each of these letters has a short sound, which may be called a shut sound; but the long sound cannot be so properly denominated open, as more or less broad; that is, the *a* in *paper*, the slender sound; the *a* in *father*, the broadish or middle sound; and the *a* in *water*, the broad sound. The same may be observed of the *o*. This letter has three long sounds, heard in *move*, *note*, *nor*; which graduate from slender to broadish, and broad, like the *a*. The *i* also in *mine*, may be called the broad *i*, and that in *machine*, the slender *i*; though each of them is equally long; and though these vowels that are long may be said to be more or less open, according to the different apertures of the mouth in forming them, yet the short vowels cannot be said to be more or less shut: for as short always implies shut, (except in verse) though long does not always imply open, we must be careful not to confound long and open, and close and shut, when we speak of the quantity and quality of the vowels. The truth of it is, all vowels either terminate a syllable, or are united with a consonant. In the first case, if the accent be on the syllable, the vowel is long, though it may not be open: in the second case, where a syllable is terminated by a consonant, except that consonant be *r*, whether the accent be on the syllable or not, the vowel has its short sound, which, compared with its long one, may be called shut: but as no vowel can be said to be shut that is not joined to a consonant, all vowels that end syllables may be said to be open, whether the accent be on them or not (550) (551).

66. But though the terms long and short, as applied to vowels, are pretty generally understood, an accurate ear will easily perceive that these terms do not always mean the long and short sounds of the respective vowels to which they are applied; for if we choose to be directed by the ear, in denominating vowels long or short, we must certainly give these appellations to those sounds only which have exactly the same radical tone, and differ only in the long or short emission of that tone. Thus measuring the sounds of the vowels by this scale, we shall find that the long *i* and *y* have properly no short sounds but such as seem essentially distinct from their long ones; and that the short sound of these vowels is no other than the short sound of *e*, which is the latter letter in the composition of the diphthongs (37).

67. The same want of correspondence in classing the long and short vowels we find in *a*, *e*, *o*, and *u*; for as the *e* in *theme* does not find its short sound in the same letter in *them*, but in the *i* in *him*; so the *e* in *them* must descend a step lower into the province of *a* for its long sound in *tame*. The *a* in *carry* is not the short sound of the *a* in *care*, but of that in *car*, *father*, etc. as the short broad sound of the *a* in *want*, is the true abbreviation of that in *wall*. The sound of *o* in *don*, *gone*, etc. is exactly correspondent to the *a* in *swan*, and finds its long sound in the *a* in *wall*, or the diphthong *aw* in *dawn*, *lawn*, etc.; while the short sound of the *o* in *tone*, is nearly that of the same letter in *ton*, (a weight) and corresponding with what is generally called the short sound of *u* in *tun*, *gun*, etc. as the long sound of *u* in *pule*, must find its short sound in the *u* in *pull*, *bull*, etc.; for this vowel, like the *i* and *y*, being a diphthong, its short sound is formed from the latter part of the letter equivalent to double *o*; as the word *pule*, if spelled according to the sound, might be written *peoole*.

68. Another observation preparatory to a consideration of the various sounds of the vowels and consonants seems to be the influence of the accent; as the accent or stress which is laid upon certain syllables has so obvious an effect upon the sounds of the letters, that unless we take ac-

cent into the account, it will be impossible to reason rightly upon the proper pronunciation of the Elements of Speech.

Of the influence of Accent on the Sounds of the Letters.

69. It may be first observed, that the exertion of the organs of speech necessary to produce the accent or stress, has an obvious tendency to preserve the letters in their pure and uniform sound, while the relaxation or feebleness which succeeds the accent, as naturally suffers the letters to slide into a somewhat different sound a little easier to the organs of pronunciation. Thus, the first *a* in *cabbage* is pronounced distinctly with the true sound of that letter, while the second *a* goes into an obscure sound bordering on the *i* short, the slenderest of all sounds; so that *cabbage* and *village* have the *a* in the last syllable scarcely distinguishable from the *e* and *i* in the last syllables of *college* and *vestige*.

70. In the same manner the *a*, *e*, *i*, *o*, and *y* coming before *r*, in a final unaccented syllable, go into an obscure sound so nearly approaching to the short *u*, that if the accent were carefully kept upon the first syllables of *liar*, *lier*, *elixir*, *mayor*, *martyr*, etc. these words, without any perceptible change in the sound of their last syllables, might all be written and pronounced *lieur*, *leur*, *elixur*, *mayur*, *martur*, etc.

71. The consonants also are no less altered in their sound by the position of the accent than the vowels. The *k* and *s* in the composition of *x*, when the accent is on them, in *exercise*, *execute*, etc. preserve their strong pure sound; but when the accent is on the second syllable, in *exact*, *exonerate*, etc. these letters slide into the duller and weaker sounds of *g* and *z*, which are easier to the organs of pronunciation. Hence not only the soft *c* and the *s* go into *sh*, but even the *t*, before a diphthong, slides into the same letters when the stress is on the preceding syllable. Thus, in *society* and *satiety* the *c* and *t* preserve their pure sound, because the syllable *ci* and *ti* have the accent on them; but in *social* and *satiate* these syllables come after the stress, and from the feebleness of their situation naturally fall into the shorter and easier sound, as if written *soshial* and *sashiate*. See the word SATIETY.

A.

72. *A* has three long sounds and two short ones.

73. The first sound of the first letter in our alphabet is that which among the English is its name. (See the letter *A* at the beginning of the Dictionary.) This is what is called, by most grammarians, its slender sound, (35) (65); we find it in the words *lade*, *spade*, *trade*, etc. In the diphthong *ai* we have exactly the same sound of this letter, as in *pain*, *gain*, *stain*, etc. and sometimes in the diphthong *ea*, as *bear*, *swear*, *pear*, etc.; nay, twice we find it, contrary to every rule of pronunciation, in the words *where* and *there*, and once in the anomalous diphthong *ao* in *gaol*. It exactly corresponds to the sound of the French *e* in the beginning of the words *être* and *tête*.

74. The long slender *a* is generally produced by a silent *e* at the end of a syllable; which *e* not only keeps one single intervening consonant from shortening the preceding vowel, but sometimes two: thus we find the mute *e* makes of *rag*, *rage*, and very improperly keeps the *a* open even in *range*, *change*, etc.; (see CHANGE) *hat*, with the mute *e*, becomes *hate*, and the *a* continues open, and perhaps somewhat longer in *haste*, *waste*, *paste*, etc. though it must be confessed this seems the privilege only of *a*; for the other vowels contract before the consonants *ng* in *revenge*, *cringe*, *plunge*; and the *ste* in our language is preceded by no other vowel but this. Every consonant but *n* shortens every vowel but *a*, when soft *g* and *e* silent succeed; as, *bilge*, *badge*, *hinge*, *spunge*, etc.

75. Hence we may establish this general rule: *A* has the long, open,

slender sound, when followed by a single consonant, and *e* mute, as *lade*, *made*, *fade*, etc. The only exceptions seem to be, *have*, *are*, *gape*, and *bade*, the past time of *to bid*.

76. *A* has the same sound when ending an accented syllable, as, *pa-per*, *ta-per*, *spec-tator*. The only exceptions are, *fa-ther*, *ma-ster*, *wa-ter*.

77. As the short sound of the long slender *a* is not found under the same character, but in the short *e* (as may be perceived by comparing *mate* and *met*;) (67) we proceed to delineate the second sound of this vowel, which is that heard in *father*, and is called by some the open sound; (34) but this can never distinguish it from the deeper sound of the *a* in *all*, *ball*, etc. which is still more open: by some it is styled the middle sound of *a*, as between the *a* in *pale*, and that in *wall*: it answers nearly to the Italian *a* in *Toscano*, *Romana*, etc. or to the final *a* in the naturalized Greek words, *papa* and *mamma*; and in *baa*; the word adopted in almost all languages to express the cry of sheep. We seldom find the long sound of this letter in our language, except in monosyllables ending with *r*, as *far*, *tar*, *mar*, etc. and in the word *father*. There are certain words from the Latin, Italian, and Spanish languages, such as *lumbago*, *bravado*, *tornado*, *camisado*, *farrago*, etc. which are sometimes heard with this sound of *a*; but except in *bravo*, heard chiefly at the theatres, the English sound of *a* is preferable in all these words.

78. The long sound of the middle or Italian *a* is always found before *r* in monosyllables, as *car*, *far*, *mar*, etc.; before the liquids *lm*; whether the latter only be pronounced, as in *psalm*, or both, as in *psalmist*; sometimes before *lf*, and *lve*, as *calf*, *half*, *calve*, *halve*, *salve*, etc.; and, lastly, before the sharp aspirated dental *th* in *bath*, *path*, *lath*, etc. and in the word *father*: this sound of the *a* was formerly more than at present found before the nasal liquid *n*, especially when succeeded by *c*, *t*, or *d*, as *dance*, *glance*, *lance*, *France*, *chance*, *prance*, *grant*, *plant*, *slant*, *slander*, etc.

79. The hissing consonant *s* was likewise a sign of this sound of the *a*, whether doubled, as in *glass*, *grass*, *lass*, etc. or accompanied by *t*, as in *last*, *fast*, *vast*, etc.; but this pronunciation of *a* seems to have been for some years advancing to the short sound of this letter, as heard in *hand*, *land*, *grand*, etc. and pronouncing the *a* in *after*, *answer*, *basket*, *plant*, *mast*, etc. as long as in *half*, *calf*, etc. borders very closely on vulgarity: it must be observed, however, that the *a* before *n* in monosyllables, and at the end of words, was anciently written with *u* after it, and so probably pronounced as broad as the German *a*; for Dr. Johnson observes, "Many words pronounced with *a* broad were anciently written with *au*, as *sault*, *mault*; and we still write *fault*, *vault*. This was probably the Saxon sound, for it is yet retained in the northern dialects, and in the rustic pronunciation, as *maun* for *man*, *haund* for *hand*." But since the *u* has vanished, the *a* has been gradually pronounced slenderer and shorter, till now almost every vestige of the ancient orthography seems lost; though the termination *mand* in *command*, *demand*, etc. formerly written *commaund*, *demaund*, still retains the long sound inviolably*).

*) Since the first publication of this Dictionary the public have been favoured with some very elaborate and judicious observations on English pronunciation by Mr. Smith, in a Scheme of a French and English Dictionary. In this work he departs frequently from my judgment, and particularly in the pronunciation of the letter *a*, when succeeded by *ss*, *st*, or *n*, and another consonant, as *past*, *last*, *chance*, etc. to which he annexes the long sound of *a* in *father*. That this was the sound formerly, is highly probable, from its

80. As the mute *l* in *calm*, *psalm*, *calf*, *half*, etc. seems to lengthen the sound of this letter, so the abbreviation of some words by apostrophe seems to have the same effect. Thus when, by impatience, that grand corrupter of manners as well as language, the *no* is cut out of the word *cannot*, and the two syllables reduced to one, we find the *a* lengthened to the Italian or middle, *a*, as, *cannot*, *can't*; *have not*, *han't*; *shall not*, *shan't*, etc. This is no more than what the Latin language is subject to; it being a known rule in that tongue, that when, by composition or otherwise, two short syllables become one, that syllable is almost always long, as *alius* has the penultimate long because it comes from *alius*, and the two short vowels in *coago* become one long vowel in *cogo*, etc.

81. The short sound of the middle or Italian *a*, which is generally confounded with the short sound of the slender *a*, is the sound of this vowel in *man*, *pan*, *tan*, *mat*, *hat*, etc. We generally find this sound before any two successive consonants (those excepted in the foregoing remarks), and even when it comes before an *r*, if a vowel follow, or the *r* be doubled; for if this consonant be doubled, in order to produce another syllable, the long sound becomes short, as *mar*, *marry*; *car*, *carry*, etc. where we find the monosyllable has the long, and the dissyllable the short sound; but if *a* come before *r*, followed by another consonant, it has its long sound, as in *part*, *partial*, etc.

82. The only exception to this rule is in adjectives derived from substantives ending in *r*; for in this case the *a* continues long, as in the primitive. Thus the *a* in *starry*, or full of stars, is as long as in *star*; and the *a* in the adjective *tarry*, or besmeared with tar, is as long as in the substantive *tar*, though short in the word *tarry*, to stay.

83. The third long sound of *a* is that which we more immediately derive from our maternal language, the Saxon, but which at present we use less than any other: this is the *a* in *fall*, *ball*, *gall*, (33): we find a correspondent sound to this *a* in the diphthongs *au* and *aw*, as *laud*, *law*; *saw*, etc.; though it must here be noted, that we have improved upon our German parent, by giving a broader sound to this letter, in these words, than the Germans themselves would do, were they to pronounce them.

84. The long sound of the deep broad German *a* is produced by *ll* after it, as in *all*, *wall*, *call*; or, indeed, by one *l*, and any other consonant, except the mute labials, *p*, *b*, *f*, and *v*, as *salt*, *bald*, *false*, *falchion*, *falcon*, etc. The exceptions to this rule are generally words from the Arabic and Latin languages, as *Alps*, *Albion*, *asphaltic*, *falcated*, *salve*, *calculate*, *amalgamate*, *Alcoran*, and *Alfred*, etc. the two last of which may be considered as ancient proper names, which have been frequently latinized, and by this means have acquired a slenderer sound of *a*. This rule, however, must be understood of such syllables only as have the accent on them: for when *al*, followed by a consonant, is in the first syllable of a word, having the accent on the second, it is then pronounced as in the first syllables of *al-ley*, *val-ley*, etc. as *alter-*

being still the sound given it by the vulgar, who are generally the last to alter the common pronunciation; but that the short *a* in these words is now the general pronunciation of the polite and learned world, seems to be candidly acknowledged by Mr. Smith himself; and as every correct ear would be disgusted at giving the *a* in these words the full sound of *a* in *father*, any middle sound ought to be discountenanced, as tending to render the pronunciation of a language obscure and indefinite, (163).

Ben Jonson, in his Grammar, classes *salt*, *malt*, *balm*, and *calm*, as having the same sound of *a*; *aunt*, as having the same deep sound, as *audience*, *author*, *law*, *saw*, *draw*, etc.

nate, *balsamic*, *falcade*, *falcation*, etc. Our modern orthography, which has done its utmost to perplex pronunciation, has made it necessary to observe, that every word compounded of a monosyllable with *ll*, as *albeit*, *also*, *almost*, *downfall*, etc. must be pronounced as if the two liquids were still remaining, notwithstanding our word-menders have wisely taken one away, to the destruction both of sound and etymology; for, as Mr. Elphinston shrewdly observes, "Every reader, young and old, must now be so sagacious an analyst as to discern at once not only what are compounds and what are their simples, but that *al* in composition is equal to *all* out of it; or in other words, that it is both what it is, and what it is not." — *Prin. Eng. Language*, vol. I. page 60. — See No. 406.

85. The *w* has a peculiar quality of broadening this letter, even when prepositive: this is always the effect, except when the vowel is closed by the sharp or flat guttural *k* or *g*, *x*, *ng*, *nk*, or the sharp labial *f*, as *wax*, *waft*, *thwack*, *twang*, *twank*: thus we pronounce the *a* broad, though short in *wad*, *wan*, *want*, *was*, *what*, etc. and though other letters suffer the *a* to alter its sound before *ll*, when one of these letter goes to the formation of the latter syllable, as *tall*, *tal-low*; *hall*, *hal-low*; *call*, *cal-low*, etc. yet we see *w* preserve the sound of this vowel before a single consonant, as *wal-low*, *swal-low*, etc.

86. The *q* including the sound of the *w*, and being no more than this letter preceded by *k*, ought, according to analogy, to broaden every *a* it goes before, like the *w*; thus *quantity* ought to be pronounced as if written *kwontity*, and *quality* should rhyme with *jollity*; instead of which we frequently hear the *w* robbed of its rights in its proxy; and *quality* so pronounced as to rhyme with *legality*; while to rhyme *quantity*, according to this affected mode of pronouncing it, we must coin such words as *plantity* and *consonantity*. The *a* in *quaver* and *equator* is an exception to this rule, from the preponderancy of another which requires *a*, ending a syllable under the accent, to have the slender sound of that letter; to which rule, *father*, *master*, and *water*, and, perhaps, *quadrant*, are the only exceptions.

87. The short sound of this broad *a* is heard when it is preceded by *w*, and succeeded by a single consonant in the same syllable, as *wal-low*, *swal-low*, etc. or by two consonants in the same syllable, as *want*, *wast*, *wasp*, etc. but when *l* or *r* is one of the consonants, the *a* becomes long, as *walk*, *swarm*, etc.

Irregular and unaccented Sounds.

88. But besides the long and short sounds common to all the vowels, there is a certain transient indistinct pronunciation of some of them, when they are not accented, that cannot be so easily settled: when the accent is not upon it, no vowel is more apt to run into this imperfect sound than the *a*; thus, the particle *a* before participles, in the phrases *a-going*, *a-walking*, *a-shooting*, etc. seems, says Dr. Lowth, to be the true and genuine preposition *on*, a little disguised by familiar use and quick pronunciation: the same indistinctness, from rapidity and coincidence of sound, has confounded the pronunciation of this mutilated preposition to the ear, in the different questions, *what's o'clock*, when we would know the hour, and *what's a clock*, when we would have the description of that horary machine; and if the accent be kept strongly on the first syllable of the word *tolerable*, as it always ought to be, we find scarcely any distinguishable difference to the ear, if we substitute *u* or *o* instead of *a* in the penultimate syllable. Thus, *tolerable*, *toleroble*, *toleruble*, are exactly the same word to the ear, if pronounced without premeditation or transposing the accent, for the real purpose of distinction; and *inwards*, *outwards*, etc. might, with respect to sound, be spelt *inwurds*, *outwurds*, etc. Thus, the word *man*, when not under th,

accent, might be written *mun* in *nobleman*, *husbandman*, *woman*; and *tertian* and *quartan*, *tertium* and *quartum*, etc. The same observation will hold good in almost every final syllable where *a* is not accented, as *medal*, *dial*, *giant*, *bias*, etc. *defiance*, *temperance*, etc.; but when the final syllable ends in *age*, *ate*, or *ace*, the *a* goes into a somewhat different sound. See (90) and (91).

89. There is a corrupt, but a received pronunciation of this letter in the words *any*, *many*, *Thames*, where the *a* sounds like short *e*, as if written *enny*, *menny*, *Tems*. *Catch*, among Londoners, seems to have degenerated into *Ketch*; and *says*, the third person of the verb to *say*, has, among all ranks of people, and in every part of the united kingdoms, degenerated into *sez*, rhyming with *fez*.

90. The *a* goes into a sound approaching the short *i*, in the numerous termination in *age*, when the accent is not on it, as *cabbage*, *village*, *courage*, etc. and are pronounced nearly as if written *cabbige*, *villige*, *courige*, etc. The exceptions to this rule are chiefly among words of three syllables, with the accent on the first, these seem to be the following: *Adage*, *presage*, *scutage*, *hemorrhage*, *vassalage*, *carcilage*, *guidage*, *pucilage*, *mucilage*, *cartilage*, *pupilage*, *orphanage*, *villanage*, *appanage*, *concubinage*, *baronage*, *patronage*, *parsonage*, *personage*, *equipage*, *ossifrage*, *saxifrage*, *umpirage*, *embassage*, *hermitage*, *heritage*, *parentage*, *messuage*.

91. The *a* in the numerous termination *ate*, when the accent is on it, is pronounced somewhat differently in different words. If the word be a substantive, or an adjective, the *a* seems to be shorter than when it is a verb: thus a good ear will discover a difference in the quantity of this letter, in *delicate* and *dedicate*; in *climate*, *primate*, and *ultimate*; and the verbs to *calculate*, to *regulate*, and to *speculate*, where we find the nouns and adjectives have the *a* considerably shorter than the verbs. *Innate*, however, preserves the *a* as long as if the accent were on it: but the unaccented terminations in *ace*, whether nouns or verbs, have the *a* so short and obscure as to be nearly similar to the *u* in *us*; thus, *palace*, *solace*, *menace*, *pinnacle*, *populace*, might, without any great departure from their common sound, be written *pallus*, *sollus*, etc. while *furnace* almost changes the *a* into *i*, and might be written *furniss*.

92. When the *a* is preceded by the gutturals, hard *g* or *c*, it is, in polite pronunciation, softened by the intervention of a sound like *e*, so that *card*, *cart*, *guard*, *regard*, are pronounced like *ke-ard*, *ke-art*, *ghe-ard*, *re-ghe-ard*. When the *a* is pronounced short, as in the first syllable of *candle*, *gander*, etc. the interposition of the *e* is very perceptible, and indeed unavoidable: for though we can pronounce *guard* and *cart* without interposing the *e*, it is impossible to pronounce *Garrison* and *carriage* in the same manner. This sound of the *a* is taken notice of in Steele's Grammar, page 49. Nay, Ben Johnson remarks the same sound of this letter, which proves that it is not the offspring of the present day, (160); and I have the satisfaction to find Mr. Smith, a very accurate inquirer into the subject, entirely of my opinion. But the sound of the *a*, which I have found the most difficult to appreciate, is that where it ends the syllable, either immediately before or after the accent. We cannot give it any of its three open sounds without hurting the ear thus, in pronouncing the words *abound* and *diadem*, *ay-bound*, *ab-bound*, and *aw-bound*; *di-ay-dem*, *di-ah-dem*, and *di-aw-dem*, are all improper; but giving the *a* the second, or Italian sound, as *ah-bound* and *di-ah-dem*, seems the least so. For which reason I have, like Mr. Sheridan, adopted the short sound of this letter to mark this unaccented *a*: but if the unaccented *a* be final, which is not the case in any word purely English, it then seems to approach still nearer to the Italian *a* in the last syllable of *papa*, and to the *a* in *father*, as may be heard in the deliberate pronunciation

of the words *idea*, *Africa*, *Delta*, etc. (88). See the letter *A* at the beginning of the Dictionary.

E.

93. The first sound of *e* is that which it has when lengthened by the mute *e* final, as in *glebe*, *theme*, etc. or when it ends a syllable with the accent upon it, as *se-cre-tion*, *ad-he-sion*, etc. (36).

94. The exceptions to this rule are, the words *where* and *there*, in which the first *e* is pronounced like *a*, as if written *whare*, *thare*; and the auxiliary verb *were*, where the *e* has its short sound, as if written *werr*, rhyming with the last syllable of *pre-fer*; and *ere* (before), which sounds like *air*. When *there* is in composition in the word *therefore*, the *e* is generally shortened, as in *were*, but in my opinion improperly.

95. The short sound of *e* is that heard in *bed*, *fed*, *red*, *wed*, etc. This sound before *r* is apt to slide into short *u*; and we sometimes hear *mercy* sounded as if written *murcy*: but this, though very near, is not the exact sound.

Irregular and unaccented Sounds.

96. The *e* at the end of the monosyllables *be*, *he*, *me*, *we*, is pronounced *ee*, as if written *bee*, *hee*, etc. It is silent at the end of words purely English, but is pronounced distinctly at the end of some words from the learned languages, as *epitome*, *simile*, *catastrophe*, *apostrophe*, etc.

97. The first *e* in the poetic contractions, *e'er* and *ne'er*, is pronounced like *a*, as if written *air* and *nair*.

98. The *e* in *her* is pronounced nearly like short *u*; and as we hear it in the unaccented terminations of *writer*, *reader*, etc. pronounced as if written *writur*, *readur*, where we may observe that the *r* being only a *jar*, and not a definite and distinct articulation like the other consonants, instead of stopping the vocal efflux of voice, lets it imperfectly pass, and so corrupts and alters the true sound of the vowel. The same may be observed of the final *e* after *r* in words ending in *cre*, *gre*, *tre*, where the *e* is sounded as if it were placed before the *r*, as in *lucre*, *maugre*, *theatre*, etc. pronounced *lukur*, *maugur*, *theatur*, etc. See No. 418. It may be remarked, that though we ought cautiously to avoid pronouncing the *e* like *u* when under the accent, it would be *nimis Attice*, and border too much on affectation of accuracy, to preserve this sound of *e* in unaccented syllables before *r*; and though *terrible*, where *e* has the accent, should never be pronounced as if written *turrible*, it is impossible, without pedantry, to make any difference in the sound of the last syllable of *splendour* and *tender*, *sulphur* and *suffer*, or *martyr* and *garter*. But there is a small deviation from rule when this letter begins a word, and is followed by a double consonant with the accent on the second syllable: in this case we find the vowel lengthen as if the consonant were single. See **E**FFACE, **D**ESPATCH, **E**MBALM.

99. This vowel, in a final unaccented syllable, is apt to slide into the short *i*: thus, *faces*, *ranges*, *praises*, are pronounced as if written *faciz*, *rangiz*, *praiziz*; *poet*, *covet*, *linen*, *duel*, etc. as if written *poit*, *covit*, *linin*, *duil*, etc. Where we may observe, that though the *e* goes into the short sound of *i*, it is exactly that sound which corresponds to the long sound of *e*. See *Port Royal Grammaire, Latin*, p. 142.

100. There is a remarkable exception to the common sound of this letter in the words *clerk*, *sergeant*, and a few others, where we find the *e* pronounced like the *a* in *dark* and *margin*. But this exception, I imagine, was, till within these few years, the general rule of sounding this letter before *r*, followed by another consonant. See **M**ERCHANT. Thirty years ago every one pronounced the first syllable of *merchant* like the

monosyllable *march*, and as it was anciently written *marchant*. *Service* and *servant* are still heard among the lower order of speakers, as if written *sarvice* and *sarvant*; and even among the better sort, we sometimes hear the salutation, *Sir, your sarvant!* though this pronunciation of the word singly would be looked upon as a mark of the lowest vulgarity. The proper names, *Derby*, and *Berkeley*, still retain the old sound, as if written *Darby* and *Barkeley*; but even these, in polite usage, are getting into the common sound, nearly as if written *Durby* and *Burkeley*. As this modern pronunciation of the *e* has a tendency to simplify the language by lessening the number of exceptions, it ought certainly to be indulged.

101. This letter falls into an irregular sound, but still a sound which is its nearest relation, in the words, *England*, *yes*, and *pretty*, where the *e* is heard like short *i*. Vulgar speakers are guilty of the same irregularity in *engine*, as if written *ingine*; but this cannot be too carefully avoided.

102. The vowel *e* before *l* and *n* in the final unaccented syllable, by its being sometimes suppressed and sometimes not, forms one of the most puzzling difficulties in pronunciation. When any of the liquids precede these letters, the *e* is heard distinctly, as *woollen*, *flannel*, *women*, *syren*; but when any of the other consonants come before these letters, the *e* is sometimes heard, as in *novel*, *sudden*; and sometimes not, as in *swivel*, *raven*, etc. As no other rule can be given for this variety of pronunciation, perhaps the best way will be to draw the line between those words where *e* is pronounced, and those where it is not; and this, by the help of the Rhyming Dictionary, I am luckily enabled to do. In the first place, then, it may be observed, the *e* before *l*, in a final unaccented syllable, must always be pronounced distinctly, except in the following words: *shekel*, *weasel*, *ousel*, *nousel* (better written *nuzzle*), *navel*, *ravel*, *snivel*, *rivel*, *drivel*, *shrivel*, *shovel*, *grovel*, *hazel*, *drazel*, *nozel*. The words are pronounced as if the *e* were omitted by an apostrophe, as *shek'l*, *weas'l*, *ous'l*, etc. or rather as if written *sheckle*, *weasle*, *oosle*, etc.; but as these are the only words of this termination that are so pronounced, great care must be taken that we do not pronounce *travel*, *gravel*, *rebel* (the substantive), *parcel*, *chapel*, and *vessel*, in the same manner; a fault to which many are very prone.

103. *E* before *n* in a final unaccented syllable, and not preceded by a liquid, must always be suppressed in the verbal terminations in *en*, as to *loosen*, to *hearken*, and in other words, except the following: *sudden*, *mynchen*, *kitchen*, *hyphen*, *chicken*, *ticken* (better written *ticking*), *jerken*, *aspen*, *platen*, *paten*, *marten*, *latten*, *patten*, *leaven* or *leven*, *sloven*, *mittens*. In these words the *e* is heard distinctly, contrary to the general rule which suppresses the *e* in these syllables, when preceded by a mute, as *harden*, *heathen*, *heaven*, as if written *hard'n*, *heath'n*, *heav'n*, etc.; nay, even when preceded by a liquid, in the words *fallen* and *stolen*, where the *e* is suppressed, as if they were written *fall'n* and *stol'n*: *garden* and *burden*, therefore, are very analogically pronounced *gard'n* and *burd'n*; and this pronunciation ought the rather to be indulged, as we always hear the *e* suppressed in *gardener* and *burdensome*, as if written *gard'ner* and *burd'nsome*. See No. 472.

104. This diversity in the pronunciation of these terminations ought the more carefully to be attended to, as nothing is so vulgar and childish as to hear *swivel* and *heaven* pronounced with the *e* distinctly, or *novel* and *chicken* with the *e* suppressed. But the most general suppression of this letter is in the preterits of verbs, and in participles ending in *ed*: here, when the *e* is not preceded by *d* or *t*, the *e* is almost universally sunk, (362), and the two final consonants are pronounced in one syllable: thus, *loved*, *lived*, *barred*, *marred*, are pronounced as if written *lovd*, *livd*, *bard*, *mard*. The same may be observed of this letter when silent in the singulars of nouns, or the first persons of verbs, as *theme*,

make, etc. which form *themes* in the plural, and *makes* in the third person, etc. where the last *e* is silent, and the words are pronounced in one syllable. When the noun or first person of the verb ends in *y*, with the accent on it, the *e* is likewise suppressed, as *a reply*, *two replies*, *he replies*, etc. When words of this form have the accent on the preceding syllables, the *e* is suppressed, and the *y* pronounced like short *i*, as *cherries*, *marries*, *carries*, etc. pronounced *cherriz*, *marriz*, *carriz*, etc. In the same manner, *carried*, *married*, *embodied*, etc. are pronounced as if written *carrid*, *marrid*, *embodid*, etc. (282). But it must be carefully noted, that there is a remarkable exception to many of these contractions when we are pronouncing the language of scripture: here every participial *ed* ought to make a distinct syllable, where it is not preceded by a vowel: thus, "Who hath *believed* our report, and to whom is the arm of the Lord *revealed*?" Here the participles are both pronounced in three syllables; but in the following passage, "Whom he did predestinate, them he also *called*; and whom he *called*, them he also *justified*; and whom he *justified*, them he also *glorified*." — *called* preserves the *e*, and is pronounced in two syllables; and *justified* and *glorified* suppress the *e*, and are pronounced in three.

I.

105. This letter is a perfect diphthong, composed of the sounds of *a* in *father*, and *e* in *he*, pronounced as closely together as possible, (37). When these sounds are openly pronounced, they produce the familiar assent *aye* which, by the old English dramatic writers, was often expressed by *i*; hence we may observe, that unless our ancestors pronounced the vowel *i* like the *o* in *oil*, the present pronunciation of the word *ay* in the House of Commons, in the phrase, *the Ayes have it*, is contrary to ancient as well as to present usage: such a pronunciation of this word is now coarse and rustic. The sound of this letter is heard when it is lengthened by final *e*, as *time*, *thine*, or ending a syllable with the accent upon it, as *ti-tle*, *di-al*; in monosyllables ending with *nd*, as *bind*, *find*, *mind*, etc.; in three words ending with *ld*, as *child*, *mild*, *wild*; and in one very irregularly ending with *nt*, as *pint*, (37).

106. There is one instance where this letter, though succeeded by final *e*, does not go into the broad English sound like the noun *eye*, but into the slender foreign sound like *e*. This is, in the word *shire*, pronounced as if written *sheer*, both when single, as a *knight of the shire*; or in composition, as in *Nottinghamshire*, *Leicestershire*, etc. This is the sound Dr. Lowth gives it in his Grammar, page 4: and it is highly probable that the simple *shire* acquired this slender sound from its tendency to become slender in the compounds, where it is at a distance from the accent, and where all the vowels have a natural tendency to become short and obscure. See SHIRE.

107. The short sound of this letter is heard in *him*, *thin*, etc. and when ending an unaccented syllable, as, *van-i-ty*, *qual-i-ty*, etc. where, though it cannot be properly said to be short, as it is not closed by a consonant, yet it has but half its diphthongal sound. This sound is the sound of *e*, the last letter of the diphthong that forms the long *i*; and it is not a little surprising that Dr. Johnson should say that the short *i* was a sound wholly different from the long one. (551.)

108. When this letter is succeeded by *r*, and another consonant not in a final syllable, it has exactly the sound of *e* in *vermin*, *vernal*, etc. as *virtue*, *virgin*, etc. which approaches to the sound of short *u*; but when it comes before *r*, followed by another consonant in a final syllable, it acquires the sound of *u* exactly, as *bird*, *dirt*, *shirt*, *squirt*, etc. *Mirth*, *birth*, *gird*, *girt*, *skirt*, *girl*, *whirl*, and *firm*, are the only exceptions to this rule, where *i* is pronounced like *e*, and as if the words were written *merth*, *berth*, and *ferm*.

109. The letter *r*, in this case, seems to have the same influence on this vowel, as it evidently has on *a* and *o*. When these vowels come before double *r*, or single *r*, followed by a vowel, as in *arable*, *carry*, *marry*, *orator*, *horrid*, *forage*, etc. they are considerably shorter than when the *r* is the final letter of the word, or when it is succeeded by another consonant, as in *arbour*, *car*, *mar*, *or*, *nor*, *for*. In the same manner, the *i*, coming before either double *r*, or single *r*, followed by a vowel, preserves its pure short sound, as in *irritate*, *spirit*, *conspiracy*, etc.; but when *r* is followed by another consonant, or is the final letter of a word with the accent upon it, the *i* goes into a deeper and broader sound, equivalent to short *e*, as heard in *virgin*, *virtue*, etc. So *fir*, a tree, is perfectly similar to the first syllable of *ferment*, though often corruptly pronounced like *fur*, a skin. *Sir*, and *stir*, are exactly pronounced as if written *sur* and *stur*. It seems, says Mr. Nares, that our ancestors distinguished these sounds more correctly. Bishop Gardiner, in his first letter to Cheke, mentions a witticism of Nicholas Rowley, a fellow Cantab with him, to this effect: Let handsome girls be called *virgins*; plain ones, *vurgins*.

"Si pulchra est, *virgo*, sin turpis, *vurgo* vocetur,"

Which, says Mr. Elphinston, may be modernized by the aid of a far more celebrated line:

"Sweet *virgin* can alone the fair express,
 "Fine by degrees, and beautifully less:
 "But let the hoyden, homely, rough-hewn *vurgin*,
 "Engross the homage of a Major *Sturgeon*."

110. The sound of *i*, in this situation, ought to be the more carefully attended to, as letting it fall into the sound of *u*, where it should have the sound of *e*, has a grossness in it approaching to vulgarity. Perhaps the only exception to this rule is, when the succeeding vowel is *u*; for this letter being a semi-consonant, has some influence on the preceding *i*, though not so much as a perfect consonant would have. This makes Mr. Sheridan's pronunciation of the *i* in *virulent*, and its compounds, like that in *virgin*, less exceptionable than I at first thought it; but since we cannot give a semi-sound of short *i* to correspond to the semi-consonant sound of *u*, I have preferred the pure sound, which I think the most agreeable to polite usage. See Mr. Garrick's Epigram upon the sound of this letter, under the word VIRTUE.

Irregular and unaccented Sounds.

111. There is an irregular pronunciation of this letter, which has greatly multiplied within these few years, and that is, the slender sound heard in *ee*. This sound is chiefly found in words derived from the French and Italian languages; and we think we show our breeding by a knowledge of those tongues, and an ignorance of our own:

"Report of fashions in proud Italy,
 "Whose manners still our tardy apish nation
 "Limps after, in base awkward imitation."

Shakespeare, *Richard II.*

When Lord Chesterfield wrote his letters to his son, the word *oblige* was, by many polite speakers, pronounced as if written *obleege*, to give a hint of their knowledge of the French language; nay, Pope has rhymed it to this sound:

"Dreading ev'n fools, by flatterers *besieg'd*,
 "And so *obliging*, that he ne'er *oblig'd*."

But it was so far from having generally obtained, that Lord Chesterfield strictly enjoins his son to avoid this pronunciation as affected. In a few years, however, it became so general, that none but the lowest vulgar

ever pronounced it in the English manner; but upon the publication of this nobleman's letters, which was about twenty years after he wrote them, his authority has had so much influence with the polite world, as to bid fair for restoring the *i*, in this word, to its original rights; and we not unfrequently hear it now pronounced with the broad English *i*, in those circles, where, a few years ago, it would have been an infallible mark of vulgarity. Mr. Sheridan, W. Johnston, and Mr. Barclay, give both sounds, but place the sound of *oblige* first. Mr. Scott gives both, but places *obleege* first. Dr. Kenrick and Buchanan give only *oblige*; and Mr. Elphinston, Mr. Perry, and Fenning, give only *obleege*; but though this sound has lost ground so much, yet Mr. Nares, who wrote about eighteen years ago, says, "*Oblige* still, I think, retains the sound of long *e*, notwithstanding the proscription of that pronunciation by the late Lord Chesterfield."

112. The words that have preserved the foreign sound of *i* like *ee*, are the following: *ambergris, verdegris, antique, becafico, bombasin, brasil, capivi, capuchin, colbertine, chioppine, or chopin, caprice, chagrin, chevaux-defrise, critique* (for criticism,) *festucine, frize, gabardine, haberdine, sordine, rugine, trephine, quarantine, routine, fascine, fatigue, intrigue, glaciis, invalid, machine, magazine, marine, palanquin, pique, police, profile, recitative, mandarine, tabourine, tambourine, tontine, transmarine, ultramarine*. In all these words, if for the last *i* we substitute *ee*, we shall have the true pronunciation. In *signior* the first *i* is thus pronounced. Mr. Sheridan pronounces *vertigo* and *serpigo* with the accent on the second syllable, and the *i* long, as in *tie* and *pie*. Dr. Kenrick gives these words the same accent, but sound the *i* as *e* in *tea* and *pea*. The latter is, in my opinion, the general pronunciation; though Mr. Sheridan's is supported by a very general rule, which is, that all words adopted whole from the Latin preserve the Latin accent, (503, *b*). But if the English ear were unbiassed by the long *i* in Latin, which fixes the accent on the second syllable, and could free itself from the slavish imitation of the French and Italians, there is little doubt that these words would have the accent on the first syllable, and that the *i* would be pronounced regularly like the short *e*, as in *indigo* and *portico*. See VERTIGO.

113. There is a remarkable alteration in the sound of this vowel, in certain situations, where it changes to a sound equivalent to initial *y*. The situation that occasions this change is, when the *i* precedes another vowel in an unaccented syllable, and is not preceded by any of the dentals: thus we hear *iary* in *mil-iary, bil-iary*, etc. pronounced as if written *mil-yary, bilyary*, etc. *Min-ion, pin-ion*, etc. as if written *min-yon* and *pin-yon*. In these words the *i* is so totally altered to *y*, that pronouncing the *ia* and *io* in separate syllables, would be an error the most palpable; but where the other liquids or mutes precede the *i* in this situation, the coalition is not so necessary: for though the two latter syllables of *convivial, participial*, etc. are extremely prone to unite into one, they may, however, be separated, provided the separation be not too distant. The same observations hold good of *e*, as *malleable*, pronounced *mal-ya-ble*.

114. But the sound of the *i*, the most difficult to reduce to rule, is where it ends a syllable immediately before the accent. When either the primary or secondary accent is on this letter, it is invariably pronounced either as the long *i* in *title*, the short *i* in *tittle*, or the French *i* in *magazine*; and when it ends a syllable after the accent, it is always sounded like *e*, as *sen-si-ble, ra-ti-fy*, etc. But when it ends a syllable, immediately before the accent, it is sometimes pronounced long, as in *vi-ta-li-ty*, where the first syllable is exactly like the first of *vi-al*; and sometimes short, as in *digest*, where the *i* is pronounced as if the word were written *de-gest*. The sound of the *i*, in this situation, is so little reducible to rule, that none of our writers on the subject have attempted

it; and the only method to give some idea of it, seems to be the very laborious one of classing such words together as have the *i* pronounced in the same manner, and observing the different combinations of other letters that may possibly be the cause of the different sounds of this.

115. In the first place, where the *i* is the only letter in the first syllable, and the accent is on the second, beginning with a consonant, the vowel has its long diphthongal sound, as in *idea*, *identity*, *idolatry*, *idoneous*, *irascible*, *ironical*, *isosceles*, *itinerant*, *itinerary*. *Imaginary* and its compounds seem the only exceptions. But to give the inspector some idea of general usage, I have subjoined examples of these words as they stand in our different pronouncing Dictionaries:

<i>Idea</i> ,	Sheridan, Scott, Buchanan, W. Johnston, Kenrick.
<i>idea</i> ,	Perry.
<i>Identity</i> ,	Sheridan, Scott, Buchanan, W. Johnston, Kenrick.
<i>identity</i> ,	Perry.
<i>Idolatry</i> ,	Sheridan, Scott, Buchanan, W. Johnston, Kenrick.
<i>idolatry</i> ,	Perry.
<i>Idoneous</i> ,	Sheridan, Kenrick.
<i>Irascible</i> ,	Sheridan, Scott, W. Johnston, Kenrick.
<i>irascible</i> ,	Perry.
<i>Isosceles</i> ,	Sheridan, Scott, Perry.
<i>Itinerary</i> ,	Sheridan, Scott, W. Johnston, Kenrick.
<i>itinerary</i> ,	Perry.
<i>Itinerant</i> ,	Sheridan, Scott, W. Johnston, Nares.
<i>itinerant</i> ,	Buchanan, Perry.

116. When *i* ends the first syllable, and the accent is on the second, commencing with a vowel, it generally preserves its long open diphthongal sound. Thus in *di-ameter*, *di-urnal*, etc. the first syllable is equivalent to the verb to *die*. A corrupt, foreign manner of pronouncing these words may sometimes mince the *i* into *e*, as if the words were written *de-ametur*, *de-urnal*, etc. but this is disgusting to every just English ear, and contrary to the whole current of analogy. Besides, the vowel that ends and the vowel that begins a syllable are, by pronouncing the *i* long, kept more distinct, and not suffered to coalesce, as they are apt to do if *i* has its slender sound. This proneness of the *e*, which is exactly the slender sound of *i*, to coalesce with the succeeding vowel, has produced such monsters in pronunciation as *joggraphy* and *jommetry* for *geography* and *geometry*, and *jorgies* for *georgics*. The latter of these words is fixed in this absurd pronunciation without remedy; but the two former seem recovering their right to four syllables; though Mr. Sheridan has endeavoured to deprive them of it, by spelling them with three. Hence we may observe, that those who wish to pronounce correctly, and according to analogy, ought to pronounce the first syllable of *biography*, as the verb to *buy*, and not as if written *beography*.

117. When *i* ends an initial syllable without the accent, and the succeeding syllable begins with a consonant, the *i* is generally slender, as if written *e*. But the exceptions to this rule are so numerous, that nothing but a catalogue will give a tolerable idea of the state of pronunciation in this point.

118. When the prepositive *bi*, derived from *bis* (twice), ends a syllable immediately before the accent, the *i* is long and broad, in order to convey more precisely the specific meaning of the syllable. Thus, *bi-capsular*, *bi-cipital*, *bi-cipitous*, *bi-cornous*, *bi-corporal*, *bi-dental*, *bi-farious*, *bi-furcated*, *bi-lingous*, *bi-nocular*, *bi-pennated*, *bi-petalous*, *bi-quadrated*, have the *i* long. But the first syllable of the words *bitumen*, and *bitumenous*, having no such signification, ought to be pronounced with the *i* short. This is the sound Buchanan has given it; but Sheridan, Kenrick, and W. Johnston, make the *i* long, as in *bible*.

119. The same may be observed of words beginning with *tri*, having the accent on the second syllable. Thus, *tri-bunal*, *tri-corporal*, *tri-chotomy*, *tri-gintals*, have the *i* ending the first syllable long, as in *tri-al*. To this class ought to be added, *di-petalous* and *di-lemma*, though the *i* in the first syllable of the last word is pronounced like *e*, and as if written *de-lemma*, by Mr. Scott and Mr. Perry, but long by Mr. Sheridan, Dr. Kenrick, and Buchanan; and both ways by Mr. Johnston, but placing the short first. And hence we may conclude, that the verb to *bi-sect*, and the noun *bi-section* ought to have the *i* at the end of the first syllable pronounced like *buy*, as Mr. Scott and Dr. Kenrick have marked it, though otherwise marked by Mr. Sheridan, Mr. Perry, and Buchanan.

120. When the first syllable is *chi*, with the accent on the second, the *i* is generally long, as, *chi-ragrical*, *chi-rurgic*, *chi-rurgeon*, *chi-rographist*, *chi-rographer*, *chi-rography*. *Chi-mera* and *chi-merical* have the *i* most frequently short, as pronounced by Buchanan and Perry; though otherwise marked by Sheridan, Scott, W. Johnston, and Kenrick; and, indeed, the short sound seems now established. *Chicane* and *chicanery*, from the French, have the *i* always short, or more properly slender.

121. *Ci* before the accent has the *i* generally short, as, *ci-vilian*, *ci-vility*, and, I think, *ci-licious* and *ci-nerulent*, though otherwise marked by Mr. Sheridan. *Ci-barious* and *ci-tation* have the *i* long.

122. *Cli* before the accent has the *i* long, as *cli-macter*; but when the accent is on the third syllable, as in *climacteric*, the *i* is shortened by the secondary accent. See 530.

123. *Cri* before the accent has the *i* generally long, as, *cri-nigerous*, *cri-terion*; though we sometimes hear the latter as if written, *cre-terion*, but I think improperly.

124. *Di* before the accented syllable, beginning with a consonant, has the *i* almost always short; as, *digest*, *digestion*, *digress*, *digression*, *dilute*, *dilution*, *diluvian*, *dimension*, *dimensive*, *dimidiation*, *diminish*, *diminutive*, *diploma*, *direct*, *direction*, *diversify*, *diversification*, *diversion*, *diversity*, *divert*, *divertisement*, *divertive*, *divest*, *divestiture*, *divide*, *dividable*, *dividant*, *divine*, *divinity*, *divisible*, *divisibility*, *divorce*, *divulge*. To these, I think, may be added, *dicacity*, *didactic*, *dilacerate*, *dilaceration*, *dilaniate*, *dilapidation*, *dilate*, *dilatable*, *dilatability*, *dilection*, *dilucid*, *dilucidate*, *dilucidation*, *dinetical*, *dinumeration*, *diverge*, *divergent*, *divan*; though Mr. Sheridan has marked the first *i* in all these words long, some of them may undoubtedly be pronounced either way; but why he should make the *i* in *diploma* long, and W. Johnston should give it both ways, is unaccountable; as Mr. Scott, Buchanan, Dr. Kenrick, Mr. Perry, and the general usage is against them. *Diæresis* and *dioptrics* have the *i* long, according to the general rule (116), though the last is absurdly made short by Dr. Kenrick, and the diphthong is made long in the first by Mr. Sheridan, contrary to one of the most prevailing idioms in pronunciation; which is, the shortening power of the antepenultimate accent, (503). Let it not be said that the diphthong must be always long, since *Cæsarèa* and *Dædalus* have the *æ* always short.

125. The long *i*, in words of this form, seems confined to the following: *digladiation*, *dijudication*, *dinumeration*, *divaricate*, *direption*, *diruption*. Both Johnson and Sheridan, in my opinion, place the accent of the word *didascalie* improperly upon the second syllable: it should seem more agreeable to analogy to class it with the numerous terminations in *ic*, and place the accent on the penultimate syllable, (509); and, in this case, the *i* in the first will be shortened by the secondary accent, and the syllable pronounced like *did* (527). The first *i* in *dimissory*, marked long by Mr. Sheridan, and with the accent on the second syllable, contrary to Dr. Johnson, is equally erroneous. The accent ought to be on the first syllable, and the *i* short, as on the adjective *dim*. See POSSESSORY.

126. *Fi*, before the accent, ought always to be short: this is the sound we generally give to the *i* in the first syllable of *fi-delity*; and why we should give the long sound to the *i* in *fiducial* and *fiduciary*, as marked by Mr. Sheridan, I know not: he is certainly erroneous in marking the first *i* in *frigidity* long, and equally so in placing the accent upon the last syllable of *finite*. *Finance* has the *i* short universally.

127. *Gigantic* has the *i* in the first syllable always long.

128. *Li* has the *i* generally long, as *li-bation*, *li-brarian*, *li-bration*, *li-centious*, *li-pothymy*, *li-quescent*, *li-thography*, *li-thotomy*. *Litigious* has the *i* in the first syllable always short. The same may be observed of *libidinous*, though otherwise marked by Mr. Sheridan.

129. *Mi* has the *i* generally short, as in *minority*, *militia*, *minographer*, *minacious*, *minacity*, *miraculous*; though the four last are marked with the long *i* by Mr. Sheridan: and what is still more strange, he marks the *i*, which has the accent on it, long in *minatory*; though the same word, in the compound *comminatory*, where the *i* is always short, might have shown him his error. The word *mimetic*, which, though in very good use, and neither in Johnson nor Sheridan, ought to be pronounced with the first *i* short, as if written *mim-et-ic*. The *i* is generally long in *micrometer*, *micrography*, and *migration*.

130. *Ni* has the *i* long in *nigrescent*. The first *i* in *nigrification*, though marked long by Mr. Sheridan, is shortened by the secondary accent (527), and ought to be pronounced as divided into *nig-ri-fi-cation*.

131. *Phi* has the *i* generally short, as in *philanthropy*, *philippic*, *philosopher*, *philosophy*, *philosophize*; to which we may certainly add, *philologer*, *philologist*, *philology*, *philological*, notwithstanding Mr. Sheridan has marked the *i* in these last words long.

132. *Pi* and *pli* have the *i* generally short, as *pilaster*, *pituitous*, *pilosity*, *plication*. *Piaster* and *piazza*, being Italian words, have the *i* short before the vowel, contrary to the analogy of words of this form (116), where the *i* is long, as in *pi-acular*, *pri-ority*, etc. *Piratical* has the *i* marked long by Mr. Sheridan, and short by Dr. Kenrick. The former is, in my opinion, more agreeable both to custom and analogy, as the sound of the *i* before the accent is often determined by the sound of that letter in the primitive word.

133. *Pri* has the *i* generally long, as in *primeval*, *primevous*, *primitia*, *primero*, *primordial*, *privado*, *privation*, *privative*, but always short in *primitive* and *primer*.

134. *Ri* has the *i* short, as in *ridiculous*. *Rigidity* is marked with the *i* long by Mr. Sheridan, and short by Dr. Kenrick: the latter is undoubtedly right. *Rivality* has the *i* long in the first syllable, in compliment to *rival*, as *piratical* has the *i* long, because derived from *pirate*. *Rhinoceros* has the *i* long in Sheridan, Scott, Kenrick, W. Johnston, and Buchanan; and short in Perry.

135. *Si* has the *i* generally short, as *similitude*, *siriasis*, and ought certainly to be short in *silicious* (better written *cilicious*), though marked long by Mr. Sheridan. *Simultaneous* having the secondary accent on the first syllable, does not come under this head, but retains the *i* long, notwithstanding the shortening power of the accent it is under, (527).

136. *Ti* has the *i* short, as in *timidity*.

137. *Tri* has the *i* long, for the same reason as *bi* which see, (118) (119).

138. *Vi* has the *i* so unsettled as to puzzle the correctest speakers. The *i* is generally long in *vicarious*, notwithstanding the short *i* in *vicar*. It is long in *vibration*, from its relation to *vibrate*. *Vitality* has the *i* long, like *vital*. In *vivifick*, *vivificate*, and *viviparous*, the first *i* is long, to avoid too great a sameness with the second. *Vivacious* and *vivacity* have the *i* almost as often long as short; Mr. Sheridan, Mr. Scott, and Dr. Kenrick, make the *i* in *vivacious* long, and Mr. Perry and Buchanan,

short; Mr. Sheridan, Mr. Scott, and Johnston, make the *i* in the first of *vivacity* long, and Perry and Buchanan, short: but the short sound seems less formal, and most agreeable to polite usage. *Vicinity*, *vicinal*, *vicissitude*, *vituperate*, *vimineous*, and *virago*, seem to prefer the short *i*, though Mr. Sheridan has marked the three last words with the first vowel long. But the diversity will be best seen by giving the authorities for all these words:

<i>vicinity</i> ,	Dr. Kenrick.
<i>vicinity</i> ,	Mr. Sheridan, Mr. Scott, Buchanan, W. Johnston, and Perry.
<i>vicinal</i> ,	Mr. Sheridan.
<i>vicissitude</i> ,	Mr. Sheridan, Dr. Kenrick, W. Johnston, Buchanan, and Perry.
<i>vituperate</i> ,	Mr. Sheridan, Dr. Kenrick, W. Johnston.
<i>vituperate</i> ,	Mr. Perry.
<i>vimineous</i> ,	Mr. Sheridan.
<i>virago</i> ,	Mr. Sheridan, and W. Johnston.
<i>virago</i> ,	Dr. Kenrick, Mr. Scott, Buchanan, and Perry.

I have classed *vicinal* here as a word with the accent on the 'second syllable, as it stands in Sheridan's Dictionary, but think it ought to have the accent on the first. See MEDICINAL.

139. The same diversity and uncertainty in the sound of this letter, seem to reign in those final unaccented syllables which are terminated with the mute *e*. Perhaps the best way to give some tolerable idea of the analogy of the language in this point, will be, to show the general rule, and mark the exceptions; though these are sometimes so numerous as to make us doubt of the rule itself; therefore the best way will be to give a catalogue of both.

140. There is one rule of very great extent, in words of this termination, which have the accent on the penultimate syllable, and that is, that the *i* in the final syllable of these words is short: thus, *servile*, *hostile*, *respite*, *deposit*, *adamantine*, *amethystine*, etc. are pronounced as if written *servil*, *hostil*, *respit*, *deposit*, etc. The only exceptions in this numerous class of words seem to be the following: *exile*, *senile*, *edile*, *empire*, *umpire*, *rampire*, *finite*, *feline*, *ferine*, *archives*; and the substantives, *confine* and *supine*: while the adjectives *saline* and *contrite* have sometimes the accent on the first, and sometimes on the last syllable: but in either case the *i* is long. *Quagmire* and *pismire* have the *i* long also; *likewise* has the *i* long, but *otherwise* has it more frequently, though very improperly, short. *Myrrhine*, *vulpine*, and *gentile*, though marked with the *i* long by Mr. Sheridan, ought, in my opinion, to conform to the general rule, and be pronounced with the *i* short. *Vulpine*, with the *i* long, is adopted by Mr. Scott; and W. Johnston, Mr. Scott, and Buchanan, agree with Mr. Sheridan in the last syllable of *gentile*; and this seems agreeable to general usage, though not to analogy. See the word.

That the reader may have a distinct view of the subject, I have been at the pains of collecting all our dissyllables of this termination, with the Latin words from which they are derived, by which we may see the correspondence between the English and Latin quantity in these words:

flabile, . . .	flabilis,	scissile, . . .	scissilis,	gentile, . . .	gentilis,
debile, . . .	debilis,	missile, . . .	missilis,	aedile, . . .	aedilis,
mobile, . . .	mobilis,	tactile, . . .	tactilis,	senile, . . .	senilis,
sorbile, . . .	sorbilis,	fictile, . . .	fictilis,	febrile, . . .	febrilis,
nubile, . . .	nubilis,	ductile, . . .	ductilis,	virile, . . .	virilis,
facile, . . .	facilis,	reptile, . . .	reptilis,	subtile, . . .	subtilis,
gracile, . . .	gracilis,	sculptile, . . .	sculptilis,	cocile, . . .	cocilis,
docile, . . .	docilis,	fertile, . . .	fertilis,	quintile, . . .	quintilis,
agile, . . .	agilis,	futile, . . .	futilis,	hostile, . . .	hostilis,
fragile, . . .	fragilis,	utile, . . .	utilis,	servile, . . .	servilis,
pensile, . . .	pensilis,	textile, . . .	textilis,	sextile, . . .	sextilis,
tortile, . . .	tortilis,				

In this list of Latin adjectives, we find only ten of them with the penultimate *i* long; and four of them with the *i* in the last syllable long, in the English words *gentle*, *aedile*, *senile*, and *virile*. It is highly probable that this short *i*, in the Latin adjectives, was the cause of adopting this *i* in the English words derived from them; and this tendency is a sufficient reason for pronouncing the words *projectile*, *tractile*, and *injectile*, with the *i* short, though we have no classical Latin words to appeal to, from which they are derived.

141. But when the accent is on the last syllable but two, in words of this termination, the length of the vowel is not so easily ascertained.

142. Those ending in *ice*, have the *i* short, except *sacrifice* and *cockatrice*.

143. Those ending in *ide* have the *i* long, notwithstanding we sometimes hear *suicide* absurdly pronounced, as if written *suicid*.

144. Those ending in *ife*, have the *i* long, except *housewife*, pronounced *huzziff*, according to the general rule, notwithstanding the *i* in *wife* is always long. *Midwife* is sometimes shortened in the same manner by the vulgar; and *se'nnight* is gone irrecoverably into the same analogy; though *fortnight* for *fourteenthnight* is more frequently pronounced with the *i* long.

145. Those ending in *ile* have the *i* short, except *reconcile*, *chamomile*, *estipile*. *Juvenile*, *mercantile*, and *puerile*, have the *i* long in Sheridan's Dictionary, and short in Kenrick's. In my opinion, the latter is the much more prevalent and polite pronunciation; but *infantile*, though pronounceable both ways, seems inclinable to lengthen the *i* in the last syllable. See JUVENILE.

146. In the termination *ime*, *pantomime* has the *i* long, rhyming with *time*; and *maritime* has the *i* short, as if written *maritim*.

147. Words in *ine*, that have the accent higher than the penultimate, have the quantity of *i* so uncertain, that the only method to give an idea of it will be to exhibit a catalogue of words where it is pronounced differently.

148. But, first, it may not be improper to see the different sounds given to this letter in some of the same words by different orthoëpists:

<i>columbine</i> , Sheridan, Nares, W. Johnston.	<i>mettalline</i> , Kenrick.
<i>columbine</i> , Kenrick, Perry.	<i>mettalline</i> , Sheridan, Nares, Buchanan.
<i>saccharine</i> , Sheridan, Nares.	<i>crystalline</i> , Kenrick.
<i>saccharine</i> , Kenrick, Perry.	<i>crystalline</i> , Sheridan, Perry.
<i>saturnine</i> , Sheridan, Nares, Buchanan.	<i>uterine</i> , Sheridan, Buchanan, W. Johnston.
<i>saturnine</i> , Kenrick, Perry.	<i>uterine</i> , Kenrick, Scott, Perry.

149. In these words I do not hesitate to pronounce, that the general rule inclines evidently to the long *i*, which, in doubtful cases, ought always to be followed; and for which reason I shall enumerate those words first where I judge the *i* ought to be pronounced long: *cannabine*, *carabine*, *columbine*, *bizantine*, *gelatine*, *legatine*, *oxyrrhodine*, *concupine*, *muscadine*, *incarnadine*, *celantine*, *almandine*, *secundine*, *amygdaline*, *crystalline*, *vituline*, *calamine*, *asinine*, *saturnine*, *saccharine*, *adulterine*, *viperine*, *uterine*, *lamentine*, *armentine*, *serpentine*, *turpentine*, *vespertine*, *belluine*, *porcupine*, *countermine*, *leonine*, *sapphirine*, and *metalline*.

150. The words of this termination, where the *i* is short, are the following: *jacobine*, *medicine*, *discipline*, *masculine*, *jessamine*, *feminine*, *heroine*, *nectarine*, *libertine*, *genuine*, *hyaline*, *palatine*. To these, I think, ought to be added, *alkaline*, *aquiline*, *coralline*, *brigantine*, *eglantine*: to this pronunciation of the *i*, the proper names, *Valentine* and *Constantine*, seem strongly to incline; and on the stage *Cymbeline* has en-

tirely adopted it. Thus, we see how little influence the Latin language has on the quantity of the *i*, in the final syllable of these words. It is a rule in that language, that adjectives, ending in *ilis* or *inus*, derived from animated beings or proper names, with the exception of very few, have this *i* pronounced long. It were to be wished this distinction could be adopted in English from the Latin, as in that case we might be able, in time, to regularize this very irregular part of our tongue; but this alteration would be almost impossible in adjectives ending in *ive*, as *relative*, *vocative*, *fugitive*, etc. have the *i* uniformly short in English, and long in the Latin *relativus*, *vocativus*, *fugitivus*, etc.

151. The only word ending in *ire*, with the accent on the antepenultimate syllable, is *acrospire*, with the *i* long, the last syllable sounding like the *spire* of a church.

152. Words ending in *ise* have the *i* short, when the accent is on the last syllable but one, as *franchise*, except the compounds ending in *wise*, as *likewise*, *lengthwise*, etc. as marked by Mr. Scott, Mr. Perry, and Buchanan; but even among these words we sometimes hear *otherwise* pronounced *otherwiz*, as marked by Mr. Sheridan and W. Johnston; but, I think, improperly.

153. When the accent is on the last syllable but two in these words, they are invariably pronounced with the *i* long; as *criticise*, *equalise*.

154. In the termination *ite*, when the accent is on it, the *i* is always long, as *requite*. When the accent is on the last syllable but one, it is always short, as *respite*, (140), pronounced as if written *respit*, except *contrite* and *erinite*; but when the accent is on the last syllable but two, the *i* is generally long: the exceptions, however, are so many, that a catalogue of both will be the best rule.

155. The *i* is long in *expedite*, *recondite*, *incondite*, *hermaphrodite*, *carmelite*, *theodolite*, *cosmopolite*, *chrysolite*, *eremite*, *aconite*, *margarite*, *marcasite*, *parasite*, *appetite*, *bipartite*, *tripartite*, *quadripartite*, *convertite*, *anchorite*, *pituite*, *satellite*. As the last word stands in Kenrick's Dictionary, *sa-tell-it*, having the *i* short, and the accent on the second syllable, it is doubly wrong. The *i* in the last syllable is shortened also by W. Johnston and Perry, but made long, as it ought to be, by Mr. Sheridan, Mr. Scott, and Mr. Nares. See RECONDITE.

156. The *i* is short in *cucurbite*, *ingenite*, *definite*, *indefinite*, *infinite*, *hypocrite*, *favourite*, *requisite*, *pre-requisite*, *perquisite*, *exquisite*, *apposite*, and *opposite*. *Heteroclite* has the *i* long in Sheridan, but short in Kenrick. The former is, in my opinion, the best pronunciation, (see the word in the Dictionary;) but *ite*, in what may be called a gentile termination, has the *i* always long, as in *Hivite*, *Samnite*, *cosmopolite*, *bedlamite*, etc.

157. The termination *ive*, when the accent is on it, is always long, as in *hive*, except in the two verbs, *give*, *live*, and their compounds, *giving*, *living*, etc.; for the adjective *live*, as a *live animal*, has the *i* long, and rhymes with *strive*; so have the adjective and adverb, *lively* and *livelily*: the noun *livelihood* follows the same analogy; but the adjective *live-long*, as the *live-long day*, has the *i* short, as in the verb. When the accent is not on the *i* in this termination, it is always short, as *sportive*, *plaintive*, etc. rhyming with *give*, (150), except the word be a gentile, as in *Argive*.

158. All the other adjectives and substantives [of this termination, when the accent is not on it, have the *i* invariably short, as *offensive*, *defensive*, etc. The *i* in *salique* is short, as if written *sallick*, but long in *oblique*, rhyming with *pike*, *strike*, etc.; while *antique* has the *i* long and slender, and rhymes with *speak*. Dr. Kenrick, Mr. Elphinston, Mr. Elphinston, Mr. Perry, Buchanan, and Barclay, have *obleek* for *oblique*; Mr. Scott has it both ways, but gives the slender sound first; and Mr. Sheridan, Mr. Nares, and W. Johnston, *oblîke*. The latter is, in my

opinion, more agreeable to polite usage, but the former more analogical; for, as it comes from the French *oblique*, we cannot write it *oblike*, as Mr. Nares wishes, any more than *antique*, *antike*, for fear of departing too far from the Latin *antiquus* and *obliquus*. *Opaque*, Mr. Nares observes, has become *opake*; but then it must be remembered, that the Latin is *opacus*, and not *opacuus*.

159. All the terminations in *ize* have the *i* long, except to *endenize*; which, having the accent on the second syllable, follows the general rule, and has the *i* short, pronounced as the verb *is*, (140). To these observations we may add, that though *evil* and *devil* suppress the *i*, as if written *ev'l* and *dev'l*, yet that *cavil* and *pencil* preserve its sound distinctly; and that *Latin* ought never to be pronounced as it is generally at schools, as if written *Latt'n*. *Cousin* and *cozen*, both drop the last vowels, as if spelled *cuzz'n*, and are only distinguishable to the eye.

Thus we see how little regularity there is in the sound of this letter, when it is not under the accent, and, when custom will permit how careful we ought to be to preserve the least trace of analogy, that "confusion may not be worse confounded." The sketch that has been just given may, perhaps, afford something like a clue to direct us in this labyrinth, and it is hoped it will enable the judicious speaker to pronounce with more certainty and decision.

160. It was remarked under the vowel *A*, that when a hard *g* or *c* preceded that vowel, a sound like *e* is interposed, the better to unite the letters, and soften the sound of the consonant. The same may be observed of the letter *I*. When this vowel is preceded by *g* hard, or *k*, which is but another form for hard *c*, it is pronounced as if an *e* were inserted between the consonant and the vowel: thus, *sky*, *kind*, *guide*, *guise*, *disguise*, *catechise*, *guile*, *beguile*, *mankind*, are pronounced as if written *ske-y*, *ke-ind*, *gue-ise*, *dis-gue-ise*, *cat-e-che-ise*, *gue-ile*, *man-ke-ind*. At first we are surprised that two such different letters as *a* and *i* should be affected in the same manner by the hard gutturals, *g*, *c*, and *k*; but when we reflect that *i* is really composed of *a* and *e*, (37), our surprise ceases; and we are pleased to find the ear perfectly uniform in its procedure, and entirely unbiassed by the eye. From this view of the analogy we may see how greatly mistaken is a very solid and ingenious writer on this subject, who says, that "*ky-ind* for *kind*, is a monster of pronunciation, heard only on our stage." Nares's English Orthöepy, page 28. Dr. Beattie, in his Theory of Language, takes notice of this union of vowel sounds, page 266. See No. 92.

It may not, perhaps, seem unworthy of notice, that when this letter is unaccented in the numerous terminations *ity*, *ible*, etc. it is frequently pronounced like short *u*, as if the words *sensible*, *visible*, etc. were written *sensubble*, *visubble*, etc. and *charity*, *chastity*, etc. like *charutty*, *chastutty*, etc.; but it may be observed, that the pure sound of *i* like *e* in these words, is as much the mark of an elegant speaker, as that of the *u* in *singular*, *educate*, etc. See No. 179.

O.

161. Grammarians have generally allowed this letter but three sounds. Mr. Sheridan instances them in *not*, *note*, *prove*. For a fourth, I have added the *o* in *love*, *dove*, etc.; for the fifth, that in *or*, *nor*, *for*; and a sixth, that in *woman*, *wolf*, etc.

162. The first and only peculiar sound of this letter is that by which it is named in the alphabet: it requires the mouth to be formed, in some degree, like the letter, in order to pronounce it. This may be called its long open sound, as the *o* in *prove* may be called its long slender sound, (65). This sound we find in words ending with silent *e*, as *tone*, *bone*, *alone*; or when ending a syllable with the accent upon it, as *motion*, *po-tent*, etc. likewise in the monosyllables, *go*, *so*, *no*. This

sound is found under several combinations of other vowels with this letter, as in *moan*, *groan*, *bow* (to shoot with), *low*, (not high), and before *st* in the words *host*, *ghost*, *post*, *most*, and before *ss* in *gross*.

163. The second sound of this letter is called its short sound, and is found in *not*, *got*, *lot*, etc.; though this, as in the other short vowels, is by no means the short sound of the former long one, but corresponds exactly to that of *a*, in *what*, with which the words *not*, *got*, *lot*, are perfect rhymes. The long sound, to which the *o* in *not* and *sot* are short ones, is found under the diphthong *au* in *naught*, and the *ou* in *sought*; corresponding exactly to the *a* in *hall*, *ball*, etc. The short sound of this letter, like the short sound of *a* in *father*, (78) (79), is frequently, by inaccurate speakers, and chiefly those among the vulgar, lengthened to a middle sound approaching to its long sound, the *o* in *or*. This sound is generally heard, as in the case of *a*, when it is succeeded by two consonants: thus, Mr. Smith pronounces *broth*, *froth*, and *moth*, as if written *brawth*, *frawth*, and *mawth*. Of the propriety or impropriety of this, a well-educated ear is the best judge; but, as was observed under the article *A* (79), if this be not the sound heard among the best speakers, no middle sound ought to be admitted, as good orators will ever incline to definite and absolute sounds, rather than such as may be called *nondescripts* in language.

164. The third sound of this letter, as was marked in the first observation, may be called its long slender sound, corresponding to the double *o*. The words where this sound of *o* occurs are so few, that it will be easy to give a catalogue of them: *prove*, *move*, *behave*, and their compounds, *lose*, *do*, *ado*, *Rome*, *peltron*, *ponton*, *sponton*, *who*, *whom*, *womb*, *tomb*. *Sponton* is not in Johnston; and this and the two preceding words ought rather to be written with *oo* in the last syllable. *Gold* is pronounced like *gould* in familiar conversation; but in verse and solemn language, especially that of the scripture, ought always to rhyme with *old*, *fold*, etc. See *ENCORE*, *GOLD*, and *WIND*.

165. The fourth sound of this vowel is that which is found in *love*, *dove*, etc.; and the long sound, which seems the nearest relation to it, is the first sound of *o* in *note*, *tone*, *rove*, etc. This sound of *o* is generally heard when it is shortened by the succeeding liquids *n*, *m*, *r*, and the semi-vowels *v*, *z*, *th*; and as Mr. Nares has given a catalogue of those words, I shall avail myself of his labour. *Above*, *affront*, *allonge*, *among*, *amongst*, *attorney*, *bomb*, *bombard*, *borage*, *borough*, *brother*, *cochineal*, *colour*, *come*, *comely*, *comfit*, *comfort*, *company*, *compass*, *comrade*, *combat*, *conduit*, *coney*, *conjure*, *constable*, *covenant*, *cover*, *covert*, *covet*, *covey*, *cozen*, *discomfit*, *done*, *doth*, *dost*, *dove*, *dozen*, *dromedary*, *front*, *glove*, *govern*, *honey*, *hover*, *love*, *Monday*, *money*, *mongrel*, *monk*, *monkey*, *month*, *mother*, *none*, *nothing*, *one*, *onion*, *other*, *oven*, *plover*, *pomegranate*, *pommel*, *pother*, *romage*, *shove*, *shovel*, *sloven*, *smother*, *some*, *Somerset*, *son*, *sovereign*, *sponge*, *stomach*, *thorough*, *ton*, *tongue*, *word*, *work*, *wonder*, *world*, *worry*, *worse*, *worship*, *word*, *worth*: to which we may add, *rhomb*, *once*, *comfrey*, and *colander*.

166. In these words the accent is on the *o* in every word, except *pomegranate*: but with very few exceptions, this letter has the same sound in the unaccented terminations, *oc*, *ock*, *od*, *ol*, *om*, *on*, *op*, *or*, *ot*, and *some*; as, *mammock*, *cassock*, *method*, *carol*, *kingdom*, *union*, *amazon*, *gallop*, *tutor*, *turbot*, *troublesome*, etc. all which are pronounced as if written *mammuck*, *cassuck*, *methud*, etc. The *o* in the adjunct *monger*, as *cheesemonger*, etc. has always this sound. The exceptions to this rule are technical terms from the Greek or Latin, as *achor*, a species of the herpes; and proper names, as *Calor*, a river in Italy.

167. The fifth sound of *o* is the long sound produced by *r* final, or followed by another consonant, as *for*, *former*. This sound is perfectly equivalent to the diphthong *au*; and *for* and *former* might, on account of

sound only, be written *faur* and *faurmer*. There are many exceptions to this rule, as *borne*, *corps*, *corse*, *force*, *forge*, *form* (a seat), *fort*, *horde*, *porch*, *port*, *sport*, etc. which have the first sound of this letter.

168. O, like A, is lengthened before *r*, when terminating a monosyllable, or followed by another consonant; and, like *a* too, is shortened by a duplication of the liquid, as we may hear by comparing the conjunction *or* with the same letters in *torrid*, *florid*, etc.; for though the *r* is not doubled to the eye in *florid*, yet, as the accent is on it, it is as effectually doubled to the ear as if written *florrid*; so, if a consonant of another kind succeed the *r* in this situation, we find the *o* as long as in a monosyllable: thus, the *o* in *orchard* is as long as in the conjunction *or*, and that in *formal*, as in the word *for*: but in *orifice* and *forage*, where the *r* is followed by a vowel, the *o* is as short as if the *r* were double, and the words written *orrifice* and *forrage*. See No. 81.

169. There is a sixth sound of *o* exactly corresponding to the *u* in *bull*, *full*, *pull*, etc. which from its existing only in the following words, may be called its irregular sound. These words are, *woman*, *bosom*, *worsted*, *wolf*, and the proper names, *Wolsey*, *Worcester*, and *Wolverhampton*.

Irregular and unaccented Sounds.

170. What was observed of the *a*, when followed by a liquid and a mute, may be observed of the *o* with equal justness. This letter, like *a*, has a tendency to lengthen, when followed by a liquid and another consonant, or by *s*, *ss*, or *s* and a mute. But this length of *o*, in this situation, seems every day growing more and more vulgar: and, as it would be gross, to a degree, to sound the *a* in *castle*, *mask*, and *plant*, like the *a* in *palm*, *psalm*, etc. so it would be equally exceptionable to pronounce the *o* in *moss*, *dross*, and *frost*, as if written *mawse*, *drawse*, and *frawst* (78) (79). The *o* in the compounds of *solve*, as *dissolve*, *absolve*, *resolve*, seem the only words where a somewhat longer sound of the *o* is agreeable to polite pronunciation: on the contrary, when the *o* ends a syllable, immediately before or after the accent, as in *po-lite*, *im-po-tent*, etc. there is an elegance in giving it the open sound nearly as long as in *po-lar*, and *po-tent*, etc. See DOMESTIC, COLLECT, and COMMAND. It may likewise be observed, that the *o*, like the *e* (102), is suppressed in a final unaccented syllable when preceded by *c* or *k*, and followed by *n*, as *bacon*, *beacon*, *deacon*, *beckon*, *reckon*, pronounced *bak'n*, *beak'n*, *deak'n*, *beck'n*, *reck'n*; and when *c* is preceded by another consonant, as *falcon*, pronounced *fawk'n*. The *o* is likewise mute in the same situation, when preceded by *d* in *pardon*, pronounced *pard'n*, but not in *guerdon*: it is mute when preceded by *p* in *weapon*, *capon*, etc. pronounced *weap'n*, *cap'n*, etc.; and when preceded by *s* in *reason*, *season*, *treason*, *oraison*, *benison*, *denison*, *unison*, *foison*, *poison*, *prison*, *damson*, *crimson*, *advowson*, pronounced *reaz'n*, *treaz'n*, etc. and *mason*, *bason*, *garrison*, *lesson*, *caparison*, *comparison*, *disinherison*, *parson*, and *person*, pronounced *mas'n*, *bas'n*, etc. *Unison*, *diapason*, and *cargason*, seem, particularly in solemn speaking, to preserve the sound of *o* like *u*, as if written *unizun*, *diapazun*, etc. The same letter is suppressed in a final unaccented syllable beginning with *t*, as *seton*, *cotton*, *button*, *mutton*, *glutton*, pronounced as if written *set'n*, *cott'n*, etc. When *x* precedes the *t*, the *o* is pronounced distinctly, as in *sexton*. When *l* is the preceding letter the *o* is generally suppressed as in the proper names, *Stilton cheese*, *Wilton carpets*, and *Melton Mowbray*, etc. Accurate speakers sometimes struggle to preserve it in the name of our great epic poet, *Milton*; but the former examples sufficiently shew the tendency of the language; and this tendency cannot be easily counteracted. This letter is likewise suppressed in the last syllable of *blazon*, pronounced *blaz'n*; but is always to be preserved in the same syllable of *horizon*. This suppression of the *o* must

not be ranked among those careless abbreviations found only among the vulgar, but must be considered as one of those devious tendencies to brevity, which has worn itself a currency in the language, and has at last become a part of it. To pronounce the *o* in those cases where it is suppressed, would give a singularity to the speaker bordering nearly on the pedantic; and the attention given to this singularity by the hearer, would necessarily diminish his attention to the subject, and consequently deprive the speaker of something much more desirable.

U.

171. The first sound of *u*, heard in *tube*, or ending an accented syllable, as in *cu-bic*, is a diphthongal sound, as if *e* were prefixed, and these words were spelt *tewbe* and *kewbic*. The letter *u* is exactly the pronoun *you*.

172. The second sound of *u* is the short sound, which tallies exactly with the *o* in *done*, *son*, etc. which every ear perceives might, as well, for the sound's sake, be spelt *dun*, *sun*, etc. See all the words where the *o* has this sound, No. 163.

173. The third sound of this letter, and that in which the English more particularly depart from analogy, is the *u* in *bull*, *full*, *pull*, etc. The first or diphthongal *u* in *tube* seems almost as peculiar to the English as the long sound of the *i* in *thine*, *mine*, etc.; but here, as if they chose to imitate the Latin, Italian, and French *u*, they leave out the *e* before the *u*, which is heard in *tube*, *mule*, etc. and do not pronounce the latter part of *u* quite so long as the *oo* in *pool*, nor so short as the *u* in *dull*, but with a middle sound between both, which is the true short sound of the *oo* in *coo* and *woo*, as may be heard by comparing *woo* and *wool*; the latter of which is a perfect rhyme to *bull*.

174. This middle sound of *u*, so unlike the general sound of that letter, exists only in the following words: *bull*, *full*, *pull*; words compounded of *full*, as *wonderful*, *dreadful*, etc. *bullock*, *bully*, *bullet*, *bulwark*, *fuller*, *fullingmill*, *pulley*, *pullet*, *push*, *bush*, *bushel*, *pulpit*, *puss*, *bullion*, *butcher*, *cushion*, *cuckoo*, *pudding*, *sugar*, *hussar*, *huzza*, and *put*, when a verb: but few as they are, except *full*, which is a very copious termination, they are sufficient to puzzle Englishmen who reside at any distance from the capital, and to make the inhabitants of Scotland and Ireland, (who, it is highly probable, received a much more regular pronunciation from our ancestors) not unfrequently the jest of fools.

175. But vague and desultory as this sound of the *u* may at first seem, on a closer view we find it chiefly confined to words which begin with the mute labials, *b*, *p*, *f*, and end with the liquid labial *l*, or the dentals *s*, *t*, and *d*, as in *bull*, *full*, *pull*, *bush*, *push*, *pudding*, *puss*, *put*, etc. Whatever, therefore, was the cause of this whimsical deviation, we see its primitives are confined to a very narrow compass; *put* has this sound only when it is a verb; for *putty*, a paste for glass, has the common sound of *u*, and rhymes exactly with *nutty*, (having the qualities of a nut); so *put*, the game at cards, and the vulgar appellation of *country put*, follow the same analogy. All *bull*'s compounds regularly follow their primitive; as, *bull-baiting*, *bull-beggar*, *bull-dog*, etc. But though *fuller*, a whitener of cloth, and *Fulham*, a proper name, are not compounded of *full*, they are sounded as if they were; while *Putney* follows the general rule, and has its first syllable pronounced like the noun *put*. *Pulpit* and *pullet* comply with the peculiarity, on account of their resemblance to *pull*, though nothing related to it; and *butcher* and *puss* adopt this sound of *u* for no other reason but the nearness of their form to the other words; and when to these we have added *cushion*, *sugar*, *cuckoo*, *hussar*, and the interjection *huzza*, we have every word in the whole language where the *u* is thus pronounced.

167. Some speakers, indeed, have attempted to give *bulk* and *punish*

this obtuse sound of *u*, but luckily have not been followed. The words which have already adopted it are sufficiently numerous; and we cannot be too careful to check the growth of so unmeaning an irregularity. When this vowel is preceded by *r* in the same syllable, it has a sound somewhat longer than this middle sound, and exactly as if written *oo*: thus *rue*, *true*, etc. are pronounced nearly as if written *roo*, *troo*, etc. (339).

177. It must be remarked, that this sound of *u*, except in the word *ful-ler*, never extends to words from the learned languages; for, *fulminant*, *fulmination*, *ebullition*, *repulsion*, *sepulchre*, etc. sound the *u* as in *dull*, *gull*, etc. and the *u* in *pus* and *pustule* is exactly like the same letter in *thus*. So the pure English words, *fulsome*, *buss*, *bulge*, *bustle*, *bustard*, *buzzard*, preserve the *u* in its second sound, as *us*, *hull*, and *custard*. It may likewise not be unworthy of remark, that the letter *u* is never subject to the shortening power of either primary or secondary accent; but when accented, is always long, unless shortened by a double consonant. See the words **DRAMA** and **MUCULENT**, and No. 503. 534.

Irregular and unaccented Sounds.

178. But the strangest deviation of this letter from its regular sound is in the words *busy*, *business*, and *bury*. We laugh at the Scotch for pronouncing these words, as if written *bewsy*, *bewsiness*, *bewry*; but we ought rather to blush for ourselves in departing so wantonly from the general rule as to pronounce them *bizzy*, *bizness*, and *berry*.

179. There is an incorrect pronunciation of this letter when it ends a syllable not under the accent, which prevails not only among the vulgar, but is sometimes found in better company; and that is, giving the *u* an obscure sound, which confounds it with vowels of a very different kind: thus we not unfrequently hear *singular*, *regular*, and *particular*, pronounced as if written *sing-e-lar*, *reg-e-lar*, and *par-tick-e-lar*; but nothing tends more to tarnish and vulgarize the pronunciation than this short and obscure sound of the unaccented *u*. It may, indeed, be observed, that there is scarcely any thing which more distinguishes a person of mean and good education than the pronunciation of the unaccented vowels (547) (558). When vowels are under the accent, the prince, and the lowest of the people in the metropolis, with very few exceptions, pronounce them in the same manner; but the unaccented vowels in the mouth of the former have a distinct, open, and specific sound, while the latter often totally sink them, or change them into some other sound. Those, therefore, who wish to pronounce elegantly, must be particularly attentive to the unaccented vowels; as a neat pronunciation of these forms one of the greatest beauties of speaking.

Y final.

180. *Y* final, either in a word or syllable, is a pure vowel, and has exactly the same sound as *i* would have in the same situation. For this reason, printers, who have been the great correctors of our orthography, have substituted the *i* in its stead, on account of the too great frequency of this letter in the English language. That *y* final is a vowel, is universally acknowledged; nor need we any other proof of it than its long sound, when followed by *e* mute, as in *thyme*, *rhyme*, etc. or ending a syllable with the accent upon it, as *buying*, *cyder*, etc.; this may be called its first vowel sound.

181. The second sound of the vowel *y* is its short sound, heard in *system*, *syntax*, etc.

Irregular and unaccented Sounds.

128. The unaccented sound of this letter at the end of a syllable, like that of *i* in the same situation, is always like the first sound of *e*: thus

vanity, *pleurisy*, etc., if sound alone were consulted, might be written *vanitee*, *pleurisee*, etc.

183. The exception to this rule is, when *y* precedes the *y* in a final syllable, the *y* is then pronounced as long and open as if the accent were on it: thus *justify*, *qualify*, etc. have the last syllable sounded like that in *defy*. This long sound continues when the *y* is changed into *i*, in *justifiable*, *qualifiable*, etc. The same may be observed of *multiply* and *multipliable*, etc. *occupy* and *occupiable*, etc. (512).

184. There is an irregular sound of this letter when the accent is on it, in *panegyric*, when it is frequently pronounced like the second sound of *e*; which would be more correct if its true sound were preserved, and it were to rhyme with *pyrrhic*; or as Swift does with *satiric*:

“On me when dunces are satiric,

“I take it for a panegyric.”

Thus we see the same irregularity attends this letter before double *r*, or before single *r*, followed by a vowel, as we find attends the vowel *i* in the same situation. So the word *syrinx* ought to preserve the *y* like *i* pure, and the word *syrtis* should sound the *y* like *e* short, though the first is often heard improperly like the last.

185. But the most uncertain sound of this letter is, when it ends a syllable immediately preceding the accent. In this case it is subject to the same variety as the letter *i* in the same situation, and nothing but a catalogue will give us an idea of the analogy of the language in this point.

186. The *y* is long in *chylaceous*, but shortened by the secondary accent in *chylification* and *chylifactive* (530), though, without the least reason from analogy, Mr. Sheridan has marked them both long.

187. Words composed of *hydro*, from the Greek ὕδωρ, *water*, have the *y* before the accent generally long, as *hydrography*, *hydrographer*, *hydrometry*, *hydropic*; all which have the *y* long in Mr. Sheridan but *hydrography*, which must be a mistake of the press; and this long sound of *y* continues in *hydrostatic*, in spite of the shortening power of the secondary accent (530). The same sound of *y* prevails in *hydraulics* and *hydatides*. *Hygrometer* and *hygrometry* seem to follow the same analogy, as well as *hyperbola* and *hyperbole*; which are generally heard with the *y* long; though Kenrick has marked the latter short. *Hypostasis* and *hypotenuse* ought to have the *y* long likewise. In *hypothesis* the *y* is more frequently short than long; and in *hypothetical* it is more frequently long than short; but *hypocrisy* has the first *y* always short. *Myrobalan* and *myrobalist* may have the *y* either long or short. *Mythology* has the first *y* generally short, and *mythological*, from the shortening power of the secondary accent (530), almost always. *Phytivorous*, *phytography*, *phytology*, have the first *y* always long. In *phylactery* the first *y* is generally short, and in *physician* always. *Pylorus* has the *y* long in Mr. Sheridan, but, I think, improperly. In *pyramidal* he marks the *y* long, though, in my opinion, it is generally heard short, as in *pyramid*. In *pyrites*, with the accent on the second syllable, he marks the *y* short, much more correctly than Kenrick, who places the accent on the first syllable, and marks the *y* long. (See the word.) *Synodic*, *synodical*, *synonyma*, and *synopsis*, have the *y* always short: *synecdoche* ought likewise to have the same letter short, as we find it in Perry's and Kenrick's Dictionaries; though in Sheridan's we find it long. *Typography* and *typographer* ought to have the first *y* long, as we find it in Sheridan, Scott, Buchanan, W. Johnston, Kenrick, and Perry, though frequently heard short; and though *tyrannical* has the *y* marked short by Mr. Perry, it ought rather to have the long sound, as we see it marked by Mr. Sheridan, Mr. Scott, Buchanan, W. Johnston, and Kenrick.

188. From the view that has been taken of the sound of the *i* and *y* immediately before the accent, it may justly be called the most uncertain part of pronunciation. Scarcely any reason can be given why custom

prefers one sound to the other in some words; and why, in others, we may use either one or the other indiscriminately. It is strongly to be presumed that the *i* and *y*, in this situation, particularly the last, was generally pronounced long by our ancestors, but that custom has gradually inclined to the shorter sound as more readily pronounced, and as more like the sound of these letters when they end a syllable after the accent; and, perhaps, we should contribute to the regularity of the language, if, when we are in doubt, we should rather incline to the short than the long sounds of these letters.

W final.

189. That *w* final is a vowel, is not disputed (9); when it is in this situation, it is equivalent to *oo*; as may be perceived in the sound of *vow*, *tow-el*, etc.; where it forms a real diphthong, composed of the *a* in *wa-ter*, and the *oo* in *woo* and *coo*. It is often joined to *o* at the end of a syllable, without affecting the sound of that vowel; and in this situation it may be called servile, as in *bow*, (to shoot with), *crow*, *low*, not high etc.

DIPHTHONGS.

190. A diphthong is a double vowel, or the union or mixture of two vowels pronounced together, so as only to make one syllable; as the Latin *ae*, or *æ*, *oe*, or *œ*, the Greek *ei*, the English *ai*, *au*, etc.

191. This is the general definition of a diphthong; but if we examine it closely, we shall find in it a want of precision and accuracy*). If a diphthong be two vowel sounds in succession, they must necessarily form two syllables, and therefore, by its very definition, cannot be a diphthong; if it be such a mixture of two vowels as to form but one simple sound, it is very improperly called a diphthong; nor can any such simple mixture exist.

192. The only way to reconcile this seeming contradiction, is to suppose that two vocal sounds in succession were sometimes pronounced so closely together as to form only the time of one syllable in Greek and Latin verse. Some of these diphthongal syllables we have in our own language, which only pass for monosyllables in poetry; thus, *hire* (wages), is no more than one syllable in verse, though perfectly equivalent to *higher* (more high), which generally passes for a dissyllable: the same may be observed of *dire* and *dyer*, *hour* and *power*, etc. This is not uniting two vocal sounds into one simple sound, which is impossible, but pronouncing two vocal sounds in succession so rapidly and so closely as to go for only one syllable in poetry.

193. Thus the best definition I have found of a diphthong is that given us by Mr. Smith, in his Scheme for a French and English Dictionary. "A diphthong (says this gentleman) I would define to be two simple vocal sounds uttered by one and the same emission of breath, and joined in such a manner that each loses a portion of its natural length; but from the junction produceth a compound sound, equal in the time of pronouncing to either of them taken separately, and so making still but one syllable.

194. "Now if we apply this definition (says Mr. Smith) to the several combinations that may have been laid down and denominated diphthongs by former orthoëpists, I believe we shall find only a small num-

*) We see how many disputes the simple and ambiguous nature of vowels created among grammarians, and how it has begot the mistake concerning diphthongs: all that are properly so are syllables, and not diphthongs, as intended to be signified by that word. — *Holder*.

her of, them meriting this name." As a proof of the truth of this observation, we find, that most of those vocal assemblages that go under the name of diphthongs, emit but a simple sound, and that not compounded of the two vowels, but one of them only, sounded long: thus *pain* and *pane*, *pail* and *pale*, *hear* and *here*, are perfectly the same sounds.

195. These observations naturally lead us to a distinction of diphthongs into proper and improper: the proper are such as have two distinct vocal sounds, and the improper such as have but one.

196. The proper diphthongs are,

<i>ea</i> . . . ocean,	<i>ie</i> . . . spaniel,	<i>ou</i> . . . pound,	<i>ua</i> . . . assuage,
<i>eu</i> feud,	<i>io</i> . . . question,	<i>ow</i> . . . now,	<i>ue</i> mansuetude,
<i>ew</i> jewel,	<i>oi</i> voice,	<i>oy</i> boy,	<i>ui</i> . . . languid.
<i>ia</i> . . . poniard,			

In this assemblage it is impossible not to see a manifest distinction between those which begin with *e* or *i*, and the rest. In those beginning with either of these vowels we find a squeezed sound like the commencing or consonant *y* interpose, as it were, to articulate the latter vowel, and that the words where these diphthongs are found, might, agreeably to the sound, be spelt *oshe-yan*, *f-yude*, *j-yewel*, *pon-yard*, *span-yel*, *pash-yon*, etc.; and as these diphthongs (which, from their commencing with the sound of *y* consonant, may not improperly be called *semi-consonant diphthongs*) begin in that part of the mouth where *s*, *c* soft, and *t*, are formed, we find that coalescence ensue which forms the aspirated hiss in the numerous terminations *sion*, *tion*, *tial*, etc.; and by direct consequence in those ending in *ure*, *une*, as *future*, *fortune*, etc.; for the letter *u*, when long, is exactly one of these semi-consonant diphthongs (8); and coming immediately after the accent it coalesces with the preceding *s*, *c*, or *t*, and draws it into the aspirated hiss of *sh*, or *tsh* (459). Those found in the termination *ious* may be called semi-consonant diphthongs also, as the *o* and *u* have but the sound of one vowel. It may be observed too, in passing, that the reason why in *mansuetude* the *s* does not go into *sh*, is, because when *u* is followed by another vowel in the same syllable, it drops its consonant sound at the beginning, and becomes merely double *o*.

197. The improper diphthongs are,

<i>ae</i> . . . Caesar,	<i>aw</i> law,	<i>eo</i> . . . people,	<i>oe</i> oeconomy,
<i>ai</i> aim,	<i>ea</i> clean,	<i>ey</i> they,	<i>oo</i> moon,
<i>ao</i> gaol,	<i>ee</i> reed,	<i>ie</i> friend,	<i>ow</i> crow.
<i>au</i> . . . taught,	<i>ei</i> ceiling,	<i>oa</i> coat,	

198. The triphthongs having but two sounds are merely ocular, and must therefore be classed with the proper diphthongs:

<i>aye</i> (for ever,)	<i>eou</i> plenteous,	<i>iew</i> . . . view,
<i>eau</i> . beauty,	<i>ieu</i> . . . adieu,	<i>oeu</i> manoeuvre.

Of all these combinations of vowels we shall treat in their alphabetical order.

AE.

199. *Ae* or *æ* is a diphthong, says Dr. Johnson, of very frequent use in the Latin language, which seems not properly to have any place in the English; since the *æ* of the Saxons has been long out of use, being changed to *e* simple; to which, in words frequently occurring, the *æ* of the Romans is, in the same manner, altered, as in *equator*, *equinoctial*, and even in *Eneas*.

200. But though the diphthong *æ* is perfectly useless in our language, and the substitution of *e* in its stead, in *Cesar* and *Eneas*, is recommended by Dr. Johnson, we do not find his authority has totally annihilated it, especially in proper names and technical terms derived from the learned languages. *Cæsar*, *Æneas*, *Æsop*, *pæan*, *cæther*, *Æthiop's*

mineral, *amphisbæna*, *anacephalæosis*, *aphæresis*, *ægilops*, *ozæna*, etc. seem to preserve the diphthong, as well as certain words which are either plurals or genitives, in Latin words not naturalised, as *cornucopiæ*, *exuviæ*, *aqua vitæ*, *minutiæ*, *striæ*, etc.

201. This diphthong, when not under the accent, in *Michaelmas*, and when accented in *Dædalus*, is pronounced like short *e*: it is, like *e*, subject to the short sound when under the secondary accent, as in *Æno-barbus*, where *æn*, in the first syllable, is pronounced exactly like the letter *n* (530).

AI.

202. The sound of this diphthong is exactly like the long slender sound of *a*; thus *pail*, a vessel, and *pale*, a colour, are perfectly the same sound. The exceptions are but few.

203. When *said* is the third person preterimperfect tense of the verb to say, *ai* has the sound of short *e*, and *said* rhymes with *bed*; the same sound of *ai* may be observed in the third person of the present tense *saith*, and the participle *said*: but when this word is an adjective, as the *said* man, it is regular, and rhymes with *trade*.

204. *Plaid*, a striped garment, rhymes with *mad*.

205. *Raillery* is a perfect rhyme to *salary*; and *raisin*, a fruit, is pronounced exactly like *reason*, the distinctive faculty of man. See both these words in the Dictionary.

206. *Again* and *against* sound as if written *agen* and *agenst*.

207. The *aisle* of a church is pronounced exactly like *isle*, an island; and is sometimes written *ile*.

208. When this diphthong is in a final unaccented syllable, the *a* is sunk, and the *i* pronounced short: thus, *mountain*, *fountain*, *captain*, *curtain*, *villain*, are all pronounced as if written *mountin*, *fountin*, *captin*, *curtin*, *villin*; but when the last word takes an additional syllable, the *i* is dropped, and the *a* has its short sound, as *villanous*, *villany*. See the words in the Dictionary.

209. The *ai* in Britain has the short sound approaching to *u*, so common with all the vowels in final unaccented syllables, and is pronounced exactly like *Briton*.

210. *Plait*, a fold of cloth, is regular, and ought to be pronounced like *plate*, a dish; pronouncing it so as to rhyme with *meat* is a vulgarity, and ought to be avoided.

211. *Plaister* belongs no longer to this class of words, being now more properly written *plaster*, rhyming with *caster*.

AO.

212. This combination of vowels in a diphthong is only to be met with in the word *gaol*, now more properly written as it is pronounced, *jail*.

AU.

213. The general sound of this diphthong is that of the noun *awe*, as *taught*, *caught*, etc. or of the *a* in *hall*, *ball*, etc.

214. When these letters are followed by *n* and another consonant, they change to the second sound of *a*, heard in *far*, *farther*, etc.; thus, *aunt*, *askaunce*, *askaunt*, *flaunt*, *haunt*, *gauntlet*, *jaunt*, *haunch*, *launch*, *craunch*, *jaundice*, *laundress*, *laundry*, have the Italian sound of the *a* in the last syllable of *papa* and *mamma*. To these I think ought to be added, *daunt*, *paunch*, *gaunt*, and *saunter*, as Dr. Kenrick has marked them with the Italian *a*, and not as if written *dawnt*, *pawnt*, etc. as Mr. Sheridan sounds them. *Maund*, a basket, is always pronounced with the Italian *a*, and nearly as if written *marnd*; for which reason, *Maundy Thurs-*

day, which is derived from it, ought, with Mr. Nares, to be pronounced in the same manner, though generally heard with the sound of *aw*. To *maunder*, to grumble, though generally heard as if written *mawnder*, ought certainly to be pronounced, as Mr. Nares has classed it, with the Italian *a*. The same may be observed of *taunt*, which ought to rhyme with *aunt*, though sounded *tawnt* by Mr. Sheridan; and being left out of the above list, supposed to be so pronounced by Mr. Nares.

215. *Laugh* and *draught*, which are very properly classed by Mr. Nares among these words which have the long Italian *a* in *father*, are marked by Mr. Sheridan with his first sound of *a* in *hat*, lengthened into the sound of *a* in *father*, by placing the accent on it. *Staunch* is spelled without the *u* by Johnson, and therefore improperly classed by Mr. Nares in the above list.

216. *Vaunt* and *avaunt* seem to be the only real exceptions to this sound of *a* in the whole list; and as these words are chiefly confined to tragedy, they may be allowed to "fret and strut their hour upon the stage" in the old traditional sound of *awe*.

217. This diphthong is pronounced like *o*, in *hautboy*, as if written *ho-boy*; and like *o* short in *cauliflower*, *laurel*, and *laudanum*; as if written *colliflower*, *lorrel*, and *loddanum*. In *guage*, *au* has the sound of slender *a*, and rhymes with *page*.

218. There is a corrupt pronunciation of this diphthong among the vulgar, which is, giving the *au* in *daughter*, *sauce*, *saucer*, and *saucy*, the sound of the Italian *a*, and nearly as if written *darter*, *sarce*, *sarcer*, and *sarcy*; but this pronunciation cannot be too carefully avoided. *Au* in *sausage* also, is sounded by the vulgar with short *a*, as if written *sassage*; but in this, as in the other words, *au* ought to sound *awe*. See the words in the Dictionary.

AW.

219. Has the long broad sound of *a* in *ball*, with which the word *bawl* is perfectly identical. It is always regular.

AY.

220. This diphthong, like its near relation *ai*, has the sound of slender *a* in *pay*, *day*, etc. and is pronounced like long *e* in the word *quay*, which is now sometimes seen written *key*; for if we cannot bring the pronunciation to the spelling, it is looked upon as some improvement to bring the spelling to the pronunciation: a most pernicious practice in language. See *Bowl*.

221. To *flay* (to strip off the skin), also, is corruptly pronounced *flea*; but the diphthong in this word seems to be recovering its rights.

222. There is a wanton departure from analogy in orthography, by changing the *y* in this diphthong to *i* in the words *paid*, *said*, *laid*, for *payed*, *sayed*, and *layed*. Why these words should be written with *i*, and thus contracted, and *played*, *prayed*, and *delayed*, remain at large, let our wise correctors of orthography determine. *Stayed* also, a participial adjective, signifying *steady*, is almost always written *staid*.

223. When *aye* comes immediately after the accent in a final syllable, like *ai*, it drops the former vowel, in the colloquial pronunciation of the days of the week. Thus, as we pronounce *captain*, *curtain*, etc. as if written *captin*, *curtin*, etc.; so we hear *Sunday*, *Monday*, as if written *Sundy*, *Mundy*, etc. A more distinct pronunciation of *day*, in these words, is a mark of the northern dialect (208).

224. The familiar assent, *ay* for *yes*, is a combination of the long Italian *a* in the last syllable of *papa*, and the first sound of *e*. If we give the *a* the sound of that letter in *ball*, the word degenerates into a coarse

rustic pronunciation. Though, in the House of Commons, where this word is made a noun, we frequently, but not correctly, hear it so pronounced, in the phrase, *The ayes have it*.

AYE.

225. This triphthong is a combination of the slender sound of *a*, heard in *pa-per*, and the *e* in *me-tre*. The word which it composes, signifying *ever*, is almost obsolete.

EA.

226. The regular sound of this diphthong is that of the first sound of *e* in *here*; but its irregular sound of short *e* is so frequent, as to make a catalogue of both necessary; especially for those who are unsettled in the pronunciation of the capital, and wish to practise in order to form a habit.

227. The first sound of *ea* is like open *e*, and is heard in the following words: *afear'd*, *affear*, *anneal*, *appeal*, *appear*, *appease*, *aread*, *ar-rear*, *beacon*, *beadle*, *beadrill*, *beads*, *beadsmen*, *beagle*, *beak*, *beaker*, *beam*, *bean*, *heard*, *bearded*, *beast*, *beat*, *beaten*, *beaver*, *beleaguer*, *beneath*, *bequeath*, *bereave*, *besmear*, *bespeak*, *bleach*, *bleak*, *blar*, *bleat*, *bo-hea*, *breach*, *breem*, *to breathe*, *cease*, *cheap*, *cheat*, *clean*, *cleanly*, (adverb), *clear*, *clearance*, *cleave*, *cochineal*, *colleague*, *conceal*, *congeal*, *cream*, *creak*, *crease*, *creature*, *deacon*, *deal*, *dean*, *deanery*, *dear*, *decease*, *defeasance*, *defeasible*, *defeat*, *demean*, *demeanor*, *decrease*, *dream*, *drear*, *dreary*, *each*, *eager*, *eagle*, *eagre*, *ear*, *east*, *Easter*, *easy*, *to eat*, *eaten*, *eaves*, *entreat*, *endear*, *escheat*, *fear*, *fearful*, *feasible*, *feasibility*, *feast*, *feat*, *feature*, *flea*, *fleam*, *freak*, *gear*, *gleam*, *glean*, *to grease*, *grease*, *grease*, *greaves*, *heal*, *heap*, *hear*, *heat*, *heath*, *heathen*, *heave*, *impeach*, *increase*, *inseam*, *interleave*, *knead*, *lea*, *to lead*, *leaf*, *league*, *leak*, *lean*, *lease*, *leash*, *leasing*, *least*, *leave*, *leaves*, *mead*, *meagre*, *meal*, *mean*, *meat*, *measles*, *meathe*, *neap*, *near*, *neat*, *pea*, *peace*, *peak*, *peal*, *pease*, *peat*, *plea*, *plead*, *please*, *reach*, *to read*, *ream*, *reap*, *rear*, *rearward*, *reason*, *recheat*, *redstreak*, *release*, *repeal*, *repeal*, *repeat*, *retreat*, *reveal*, *scream*, *seal*, *sea*, *seam*, *seamy*, *sear*, *searcloth*, *season*, *seat*, *shear*, *shears*, *sheath*, *sheathe*, *sheaf*, *sleazy*, *sneak*, *sneaker*, *sneakup*, *speak*, *spear*, *steal*, *steam*, *streak*, *streamer*, *streamy*, *sur-cease*, *tea*, *teach*, *tead*, *teague*, *teal*, *team*, *tear* (substantive), *tease*, *teat*, *treacle*, *treason*, *treat*, *treatise*, *treatment*, *treaty*, *tweag*, *tweak*, *tweague*, *veal*, *underneath*, *uneasy*, *unreave*, *uprear*, *weak*, *weaken*, *weal*, *weald*, *wean*, *weanling*, *weariness*, *wearisome*, *weary*, *weasand*, *weasel*, *weave*, *wheal*, *wheat*, *wheaten*, *wreak*, *wreath*, *wreathe*, *wreathy*, *yea*, *year*, *yea-ling*, *yearling*, *yearly*, *zeal*.

228. In this catalogue we find *beard* and *bearded* sometimes pronounced as if written *berd* and *berded*; but this corruption of the diphthong, which Mr. Sheridan has adopted, seems confined to the stage. See the word.

229. The preterimperfect tense of *eat* is sometimes written *ate*, particularly by Lord Bolingbroke, and frequently, and, perhaps, more correctly, pronounced *et*, especially in Ireland; but *eaten* always preserves the *ea* long.

230. *Ea* in *fearful* is long when it signifies *timorous*, and short when it signifies *terrible*, as if written *ferful*. See the word.

231. *To read*, is long in the present tense, and short in the past and participle, which are sometimes written *red*.

232. *Teat*, a dug, is marked by Dr. Kenrick, Mr. Elphinston; and Mr. Nares, with short *e*, like *tit*; but more properly by Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, and Mr. Smith, with the long *e*, rhyming with *meat*.

233. *Beat*, the preterimperfect tense, and the participle of *to beat*,

is frequently pronounced in Ireland like *bet* (a wager), and if utility were the only object of language, this would certainly be the preferable pronunciation, as nothing tends more to obscurity than words which have no different forms for their present and past times; but fashion in this, as in many other cases, triumphs over use and propriety; and *bet*, for the past time and participle of *beat*, must be religiously avoided.

234. *Ea* is pronounced like the short *e* in the following words: *abreast, ahead, already, bedstead, behead, bespread, bestead, bread, breadth, breakfast, breast, breath, cleanse, cleanly* (adjective), *cleanlily, dead, deadly, deaf, deafen, dearth, death, earl, earldom, early, earn, earnest, earth, earthen, earthly, endeavour, feather, head, heady, health, heard, hearse, heaven, heavy, jealous, impearl, instead, lead* (a metal), *leaden, leant* (past time and participle of *to lean*), *learn, learning, leather, leaven, meadow, meant, measure, pearl, peasant, pheasant, pleasant, pleasantry, pleasure, read* (past time and participle), *readily, readiness, ready, realm, rehearsal, rehearse, research, seamstress, scarce, search, spread, stead, steadfast, steady, stealth, stealthy, sweat, sweaty, thread, threaden, threat, threaten, treachery, tread, treadle, treasure, uncleanly, wealth, wealthy, weapon, weather, yearn, zealot, zealous, zealously.*

235. I have given the last three words, compounded of *zeal*, as instances of the short sound of the diphthong, because it is certainly the more usual sound; but some attempts have lately been made in the House of Commons, to pronounce them long, as in the noun. It is a commendable zeal to endeavour to reform the language as well as the constitution; but whether, if these words were altered, it would be a real reformation, may admit of some dispute. See *Enclitical Termination*, No. 515, and the word *ZEALOT*.

236. *Heard*, the past time and participle of *hear*, is sometimes corruptly pronounced with the diphthong long, so as to rhyme with *rear'd*; but this is supposing the word to be regular; which, from the spelling, is evidently not the case.

237. It is, perhaps, worth observation, that when this diphthong comes before *r*, it is apt to slide into the short *u*, which is undoubtedly very near the true sound, but not exactly: thus, pronouncing *earl, earth, dearth*, as if written *url, urth, durth*, is a slight deviation from the true sound, which is exactly that of *i* before *r*, followed by another consonant, in *virtue, virgin*; and that is the true sound of short *e* in *vermin, vernal*, etc. (108).

238. *Leant*, the past time and participle of *to lean*, is grown vulgar: the regular form *leaned* is preferable.

239. The past time and participle of the verb *to leap*, seems to prefer the irregular form; therefore, though we almost always hear *to leap*, rhyming with *reap*, we generally hear *leaped* written and pronounced *leapt*, rhyming with *wept*.

240. *Ea* is pronounced like long slender *a* in *bare*, in the following words: *bear, bearer, break, forbear, forswear, great, pear, steak, swear, to tear, wear.*

241. The word *great* is sometimes pronounced as if written *greet*, generally by people of education, and almost universally in Ireland; but this is contrary to the fixed and settled practice in England. That this is an affected pronunciation, will be perceived in a moment by pronouncing this word in the phrase, *Alexander the Great*; for those who pronounce the word *greet* in other cases, will generally in this rhyme it with *fate*. It is true the *ee* is the regular sound of this diphthong; but this slender sound of *e* has, in all probability, given way to that of *a*, as deeper and more expressive of the epithet *great*.

242. The same observations are applicable to the word *break*, which is much more expressive of the action when pronounced *brake* than *breek*, as it is sometimes affectedly pronounced.

56 DIFFERENT SOUNDS OF THE DIPHTHONGS *EAU*, *EE*, *EI*.

243. *Ea* is pronounced like the long Italian *a* in *father*, in the following words: *heart*, *heartly*, *hearten*, *hearth*, *hearken*.

244. *Ea*, unaccented, has an obscure sound, approaching to short *u* in *vengeance*, *serjeant*, *pageant*, and *pageantry*.

EAU.

245. This is a French rather than an English triphthong, being found only in words derived from that language. Its sound is that of long open *o*, as *beau*, *bureau*, *flambeau*, *portmanteau*. In *beauty*, and its compounds, it has the first sound of *u*, as if written *bewty*.

EE.

246. This diphthong, in all words except those that end in *r*, has a squeezed sound of long open *e*, formed by a closer application of the tongue to the roof of the mouth, than in that vowel singly, which is distinguishable to a nice ear, in the different sounds of the verbs to *flee* and to *meet*, and the nouns *flea* and *meat*. This has always been my opinion: but, upon consulting some good speakers on the occasion, and in particular Mr. Garrick, who could find no difference in the sounds of these words, I am less confident in giving it to the public. At any rate the difference is but very trifling, and I shall therefore consider *ee* as equivalent to the long open *e*.

247. This diphthong is irregular only in the word *breeches*, pronounced as if written *britches*. *Cheesecake*, sometimes pronounced *chiz-cake*, and *breech*, *britch*, I look upon as vulgarisms. *Beelzebub*, indeed, in prose, has generally the short sound of *e* in *bell*: and when these two letters form but one syllable, in the poetical contraction of *e'er* and *ne'er*, for *ever* and *never*, they are pronounced as if written *air* and *nair*.

EI.

248. The general sound of this diphthong seems to be the same as *ey*, when under the accent, which is like long slender *a*; but the other sounds are so numerous as to require a catalogue of them all.

249. *Ei* has the sound of long slender *a* in *deign*, *vein*, *rein*, *reign*, *feign*, *feint*, *veil*, *heinous*, *heir*, *heiress*, *inveigh*, *weigh*, *neigh*, *skein*, *reins*, *their*, *theirs*, *eight*, *freight*, *weight*, *neighbour*, and their compounds. When *gh* comes after this diphthong, though there is not the least remnant of the Saxon guttural sound, yet it has not exactly the simple vowel sound as when followed by other consonants; *ei*, followed by *gh*, sounds both vowels like *ae*; or if we could interpose the *y* consonant between the *a* and *t* in *eight*, *weight*, etc. it might, perhaps, convey the sound better. The difference, however, is so delicate as to render this distinction of no great importance. The same observations are applicable to the words *straight*, *straighten*, etc. See the word *EIGHT*.

250. *Ei* has the sound of long open *e*, in *here*, in the following words and their compounds: to *ceil*, *ceiling*, *conceit*, *deceit*, *receipt*, *conceive*, *perceive*, *deceive*, *receive*, *insigle*, *seize*, *seisin*, *seignior*, *seignior*, *seine*, *plebeian*. *Obeisance* ought to be in the preceding class. See the word.

251. *Leisure* is sometimes pronounced as rhyming with *pleasure*; but, in my opinion, very improperly; for if it be allowed that custom is equally divided, we ought, in this case, to pronounce the diphthong long, as more expressive of the idea annexed to it (241).

252. *Either* and *neither* are so often pronounced *eye-ther* and *nigh-ther*, that it is hard to say to which class they belong. Analogy, however, without hesitation, gives the diphthong the sound of long open *e*, rather than that of *i*, and rhymes them with *breather*, one who breathes. This is the pronunciation Mr. Garrick always gave to these words; but the true analogical sound of the diphthong in these words is that of the slen-

der *a*, as if written *ay-ther* and *nay-ther*. This pronunciation is adopted in Ireland, but is not favoured by one of our orthoëpists; for Mr. Sheridan, Mr. Scott, Mr. Elphinston, Mr. Perry, Mr. Smith, Steele's Grammar, and Dr. Jones, all pronounce these words with the diphthong like long *e*. W. Johnston alone adopts the sound of long *i* exclusively; Dr. Kenrick gives both *ether* and *ither*: He prefers the first, but gives *neither* the sound of long *e* exclusively. Mr. Coote says these words are generally pronounced with the *ei* like the *i* in *mine*. Mr. Barclay gives no description of the sound of *ei* in *either*, but says *neither* is sometimes pronounced *nī-ther*, and by others *nēther*; and Mr. Nares says, "*either* and *neither* are spoken by some with the sound of long *i*. I have heard even that of long *a* given to them; but as the regular way is also in use, I think it is preferable. These differences seem to have arisen from ignorance of the regular sound of *ei*." If by the regular way, and the regular sound of this diphthong, Mr. Nares mean the long sound of *e*, we need only inspect No. 249 and 250, to see that the sound of *a* is the more general sound, and therefore ought to be called the regular: but as there are so many instances of words where this diphthong has the long sound of *e*, and custom is so uniform in these words, there can be no doubt which is the safest to follow.

253. *Ei* has the sound of long open *i*, in *height* and *sleight*, rhyming with *white* and *right*. *Height* is, indeed, often heard rhyming with *eight* and *weight*, and that among very respectable speakers; but custom seems to decide in favour of the other pronunciation, that it may better tally with the adjective *high*, of which it is the abstract.

254. *Ei* has the sound of short *e*, in two words, *heifer* and *nonpareil*, pronounced *heffer* and *nonparell*.

255. This diphthong, when unaccented, like *ai* (208), drops the former vowel, and is pronounced like short *i*, in *foreign*, *foreigner*, *forfeit*, *forfeiture*, *sovereign*, *sovereignty*, *surfeit*, *counterfeit*.

EO.

256. This diphthong is pronounced like *e* long in *people*, as if written *peeple*; and like *e* short, in *leopard* and *jeopardy*, as if written *leopard* and *jeppardy*; and in the law terms *feoffee*, *feoffer*, and *feoffment*, as if written *feffee*, *feffer*, and *ffment*.

257. We frequently hear these vowels contracted into short *o* in *geography* and *geometry*, as if written *joggraphy* and *jommetry*; but this gross pronunciation seems daily wearing away, and giving place to that which separates the vowels into two distinct syllables, as it is always heard in *geographical*, *geometer*, *geometrical*, and *geometrician*. *Georgic* is always heard as if written *jorgic*, and must be given up as incorrigible (116).

258. *Eo* is heard like *u* in *feod*, *feodal*, *feodatory*, which are sometimes written as they are pronounced, *feud*, *feudal*, *feudatory*.

259. *Eo*, when unaccented, has the sound of *u* short in *surgeon*, *sturgeon*, *dudgeon*, *gudgeon*, *bludgeon*, *curmudgeon*, *dungeon*, *luncheon*, *puncheon*, *truncheon*, *burgeon*, *habergeon*; but in *scutcheon*, *escutcheon*, *pigeon*, and *widgeon*, the *eo* sounds like short *i*.

260. *Eo* sounds like long *o* in *yeoman* and *yeomanry*; the first syllable of which words rhyme with *go*, *no*, *so*. See the words.

261. *Eo* in *galleon*, a Spanish ship, sounds as if written *galloon*, rhyming with *moon*.

EOU.

262. This assemblage of vowels, for they cannot be properly called a triphthong, is often contracted into one syllable in prose, and poets never make it go for two. In *cutaneous* and *vitreous*, two syllables are palpable; but in *gorgeous* and *outrageous*, the soft *g* coalescing with *e*, seems to drop a syllable, though polite pronunciation will always preserve it.

263. This assemblage is never found but in an unaccented syllable, and generally a final one; and when it is immediately preceded by the dentals *d* or *t*, it melts them into the sound of *j* and *tch*: thus, *hideous* and *piteous* are pronounced as if written *hijeous* and *pitcheous*. The same may be observed of *righteous*, *plenteous*, *bounteous*, *courteous*, *beauteous*, and *duteous*, (293) (294).

EU.

264. This diphthong is always sounded like long *u* or *ew*, and is scarcely ever irregular: thus, *feud*, *deuce*, etc. are pronounced as if written *fewd*, *dewse*, etc.

EW.

265. This diphthong is pronounced like long *u*, and is almost always regular. There is a corrupt pronunciation of it like *oo*, chiefly in London, where we sometimes hear *dew* and *new* pronounced as if written *doo* and *noo*; but when *r* precedes this diphthong, as in *brew*, *crew*, *drew*, etc. pronouncing it like *oo*, is scarcely improper. See 176, 539.

266. *Shew* and *strew* have almost left this class, and, by Johnson's recommendation, are become *show* and *strow*, as they are pronounced. The proper name, *Shrewsbury*, however, still retains the *e*, though always pronounced *Shrowsbury*. *Sew*, with a needle, always rhymes with *no*; and *sewer*, signifying a drain, is generally pronounced *shore*; but *sewer*, an officer, rhymes with *fewer*. See SEWER.

267. *Ew* is sometimes pronounced like *aw* in the verb to *chew*; but this is gross and vulgar. To *chew* ought always to rhyme with *new*, *view*, etc.

EWE.

268. This triphthong exists only in the word *ewe*, a female sheep, which is pronounced exactly like *yew*, a tree, or the pronoun *you*. There is a vulgar pronunciation of this word, as if written *yoe*, rhyming with *doe*, which must be carefully avoided. See the word.

EY.

269. When the accent is on this diphthong, it is always pronounced like *ay*, or like its kindred diphthong *ei*, in *vein*, *reign*, etc.; thus, *bey*, *dey*, *grey*, *prey*, *they*, *trey*, *whey*, *obey*, *convey*, *purvey*, *survey*, *hey*, *eyre*, and *eyry*, are always heard as if written *bay*, *day*, etc. *Key* and *ley* are the only exceptions, which always rhyme with *sea* (220).

270. *Ey*, when unaccented, is pronounced like *ee*: thus, *galley*, *valley*, *alley*, *barley*, etc. are pronounced as if written *gallee*, *vallee*, etc. The noun *survey*, therefore, if we place the accent on the first, is anomalous. See the word.

EYE.

271. This triphthong is only found in the word *eye*, which is always pronounced like the letter *I*.

IA.

272. This diphthong, in the terminations *ian*, *ial*, *iard*, and *iate*, forms but one syllable, though the *i*, in this situation, having the squeezed sound of *ee*, perfectly similar to *y*, gives the syllable a double sound, very distinguishable in its nature from a syllable formed without the *i*: thus, *christian*, *filial*, *poniard*, *conciliate*, sound as if written *crist-yan*, *fil-yal*, *pon-yard*, *concil-yate*, and have in the last syllable an evident mixture of the sound of *y* consonant (115).

273. In *diamond*, these vowels are properly no diphthong; and in prose the word ought to have three distinct syllables; but we frequently hear it so pronounced as to drop the *a* entirely, and as if written *dimond*. This, however, is a corruption that ought to be avoided.

274. In *carriage*, *marriage*, *parliament*, and *miniature*, the *a* is dropped, and the *i* has its short sound, as if written *carridge*, *parliment*, and *miniture* (90).

IE.

275. The regular sound of this diphthong is that of *ee*, as in *griève*, *thieve*, *fiend*, *lief*, *liege*, *chief*, *kerschief*, *handkerchief*, *auctionier*, *grenadier*, etc. as if written *greeve*, *theeve*, *feend*, etc.

276. It has the sound of long *i*, in *die*, *hie*, *lie*, *pie*, *tie*, *vie*, as if written *dy*, *hy*, etc.

277. The short sound of *e* is heard in *friend*, *tierce*, and the long sound of the same letter in *tier*, *frieze*.

278. In *variegate*, the best pronunciation is to sound both vowels distinctly like *e*, as if written *vary-e-gate*.

279. In the numeral terminations in *ieth*, as *twentieth*, *thirtieth*, etc. the vowels ought always to be kept distinct; the first like open *e*, as heard in the *y* in *twenty*, *thirty*, etc. and the second like short *e*, heard in *breath*, *death*, etc.

280. In *fiery* too, the vowels are heard distinctly.

281. In *orient* and *spaniel*, where these letters come after a liquid, they are pronounced distinctly; and great care should be taken not to let the last word degenerate into *spannel* (115).

282. When these letters meet, in consequence of forming the plurals of nouns, they retain either the long or short sound they had in the singular, without increasing the number of syllables: thus, a *fly* makes *flies*, a *lie* makes *lies*, *company* makes *companies*, and *dignity*, *dignities*. The same may be observed of the third persons and past participles of verbs, as, *I fly*, *he flies*, *I deny*, *he denies*, *he denied*, *I sully*, *he sullied*, etc. which may be pronounced as if written *denize*, *denide*, *sullid*, etc. (104).

283. When *ie* is in a termination without the accent, it is pronounced like *e* only, in the same situation: thus, *brasier*, *grasier*, and *glasier*, have the last syllable sounded as if written *brazhur*, *grazhur*, and *glazhur*, or rather as *braze-yur*, *graze-yur*, etc. (98) (418).

IEU.

284. These vowels occur in *adieu*, *lieu*, *purieu*, where they have the sound of long *u*, as if written *adeu*, *leu*, *purleu*.

285. In one word, *lieutenant*, these letters are pronounced like short *e*, as is written *levtenant*. See the word.

IEW.

286. These letters occur only in the word *view*, where they sound like *ew*, rhyming with *few*, *new*.

IO.

287. When the accent is upon the first of these vowels, they form two distinct syllables, as *violent*, *violet*; the last of which is sometimes corruptly pronounced *vi-let*.

288. In *marchioness*, the *i* is entirely sunk, and the unaccented *o* pronounced, as it usually is in this situation, like short *u*, as if written *marshuness* (352).

289. In *cushion*, the *o* is sunk, and the word pronounced *cushin*. See the word.

290. In the very numerous termination *ion*, these vowels are pronounced in one syllable like short *u*; but when they are preceded by a liquid, as in *million*, *minion*, *clarion*, etc. (113), the two vowels, though they make but one syllable, are heard distinctly: the same may be observed when they are preceded by any of the other consonants, except *s* and *t*, as *champion*, *scorpion*, etc. where the vowels are heard separately: but the terminations *tion* and *sion* are pronounced in one syllable, like the verb *shun*.

291. The only exception to this rule is, when the *t* is preceded by *s*: in this case the *t* goes into *tch*, and *i* is in a small degree audible like short *e*. This may be heard in *question*, *mixtion*, *digestion*, *combustion*, and, what is an instance of the same kind, in *christian*, as if written *ques-tchun*, *mix-tchun*, etc. or *quest-yun*, *mixt-yun*, etc. (461) (462).

IOU.

292. This triphthong, when preceded by a liquid, or any mute but a dental, is heard distinctly in two syllables, as in *bilious*, *various*, *glorious*, *abstemious*, *ingenious*, *copious*; but when preceded by the dentals *t*, soft *c* and *s*, these vowels coalesce into one syllable, pronounced like *shus*: *precious*, *factionous*, *noxious*, *anxious*, are sounded as if written *presh-us*, *fac-shus*, *nock-shus*, *angk-shus* (459).

293. The same tendency of these vowels to coalesce after a dental, and draw it to aspiration, makes us hear *tedious*, *odious*, and *insidious*, pronounced as if written *te-je-us*, *o-jee-us*, and *in-sid-je-us*; for as *d* is but flat *t*, it is no wonder it should be subject to the same aspiration, when the same vowels follow: nay, it may be affirmed, that so agreeable is this sound of the *d* to the analogy of English pronunciation, that, unless we are upon our guard, the organs naturally slide into it. It is not, however, pretended that this is the politest pronunciation; for the sake of analogy it were to be wished it were: but an ignorance of the real powers of the letters, joined with a laudable desire of keeping as near as possible to the orthography, is apt to prevent the *d* from going into *j*, and to make us hear *o-de-us*, *te-de-us*, etc. On the other hand, the vulgar, who, in this case, are right by instinct, not only indulge the aspiration of the *d*, which the language is so prone to, but are apt to unite the succeeding syllable too closely, and to say *o-jus* and *te-jus*, instead of *o-je-us* and *te-je-us*, or rather *ode-yus* and *tede-yus*.

294. If the *y* be distinctly pronounced, it sufficiently expresses the aspiration of the *d*, and is, in my opinion, the preferable mode of delineating the sound, as it keeps the two last syllables from uniting too closely. Where analogy, therefore, is so clear, and custom so dubious, we ought not to hesitate a moment at pronouncing *odious*, *tedious*, *perfidious*, *fastidious*, *insidious*, *invidious*, *compendious*, *melodious*, *commodious*, *preludious*, and *studious*, as if written *o-je-ous*, *te-je-ous*, etc. or rather, *ode-yus*, *tede-yus*, etc.; nor should we forget that *Indian* comes under the same analogy, and ought, though contrary to respectable usage, to be pronounced as if written *Ind-yan*, and nearly as *In-je-an*. (376)

OA.

295. This diphthong is regularly pronounced as the long open sound of *o*, as in *boat*, *coat*, *oat*, *coal*, *loaf*, etc. The only exceptions are, *broad*, *abroad*, *groat*, which sound as if written *brawd*, *abrawd*, *gawt*. *Oatmeal* is sometimes pronounced *ot-meal*, but seems to be recovering the long sound of *o*, as in *oat*.

OE.

296. Whether it be proper to retain the *o* in this diphthong, or to banish it from our orthography, as Dr. Johnson advises, certain it is,

What in words from the learned languages, it is always pronounced like single *e*, and comes entirely under the same laws as that vowel: thus, when it ends a syllable, with the accent upon it, it is long, as in *An-toé-ci*, *Peri-é-ci*: when under the secondary accent, in *oec-umenical*, *oec-onomics*, it is like *e* short: it is long *e* in *foe-tus*, and short *e* in *foet-id* and *assafoet-ida*: in *doe*, *foe*, *sloe*, *toe*, *throe*, *hoe* (to dig), and *bilboes*, it is sounded exactly like long open *o*; in *canoe* and *shoe*, like *oo*, as is written *canoo* and *shoo*; and in the verb *does*, like short *u*, as if written *duz*.

OEI.

297. There is but one word where this diphthong occurs, and that is in Shakespeare's *King Lear*, in the word *oeiliads* (glances), and, in my opinion, it ought to be sounded as if written *e-il-yads*.

OEU.

298. This diphthong is from the French, in the word *manoeuvre*: a word, within these few years, of very general use in our language. It is not in Johnson, and the *oeu* is generally pronounced, by those who can pronounce French, in the French manner; but this is such a sound of the *u* as does not exist in English, and therefore it cannot be described. The nearest sound is *oo*; with which, if this word is pronounced by an English speaker, as if written *manoovre*, it may, except with very nice French ears, escape criticism.

OI.

299. The general, and almost universal sound of this diphthong, is that of *a* in *water*, and the first *e* in *metre*. This double sound is very distinguishable in *boil*, *toil*, *spoil*, *joint*, *point*, *anoint*, etc. which sound ought to be carefully preserved, as there is a very prevalent practice among the vulgar of dropping the *o*, and pronouncing these words as if written *bile*, *tile*, *spile*, etc.

300. The only instance which admits of a doubt in the sound of this diphthong, when under the accent, is in the word *choir*; but this word is now so much more frequently written *quire*, that uniformity strongly inclines us to pronounce the *oi* in *choir*, like long *i*, and which, by the common orthography, seems fixed beyond recovery. But it may be observed, that either the spelling or the pronunciation of *chorister*, commonly pronounced *quirister*, ought to be altered. See the words.

301. When this diphthong is not under the accent it is variously pronounced. Dr. Kenrick places the accent on the first syllable of *turcois*, and, for I know not what reason, pronounces it as if written *turkiz*; and *turkois*, with the *oi* broad, as in *bois*. Mr. Sheridan places the accent on the second syllable, and gives the diphthong the French sound, as if the word were written *turkaze*. In my opinion the best orthography is *turquoise*, and the pronunciation with the accent on the last syllable, and the *oi* sounded like long *e*, as if written *turkees*; as we pronounce *tortoise*, with the accent on the first syllable, and the *oi* like short *i*, as if written *tortiz*.

302. In *avoirdupoise*, the first diphthong is pronounced like short *e*, as if written *averdupoise*.

303. In *connoisseur*, the same sound of *e* is substituted, as if written *connesseur*.

304. In *shamois*, or *chamois*, a species of leather, the *oi* is pronounced like long *e*, as if written *shammee*.

305. *Adroit* and *devoir*, two scarcely naturalized French words, have the *oi* regular; though the latter word, in polite pronunciation, retains its French sound, as if written *devwor*.

CO.

306. The sound of this diphthong is regular, except in a few words: it is pronounced long in *moon*, *soon*, *fool*, *rood*, *food*, *mood*, etc. This is its regular sound.

307. It has a shorter sound corresponding to the *u* in *bull*, in the words *wool*, *wood*, *good*, *hood*, *foot*, *stood*, *understood*, *withstood*, and these are the only words where this diphthong has this middle sound.

308. It has the sound of short *u*, in the two words, *blood* and *flood*, rhyming with *mud*.

309. *Soot* is vulgarly pronounced so as to rhyme with *but*, *hut*, etc. but ought to have its long regular sound, rhyming with *boot*, as we always hear it in the compound *sooty*. See the word.

310. *Door* and *floor* are universally pronounced by the English as if written *dore* and *flore*; but in Ireland they preserve the regular sound of *oo*. See the word *Door*.

311. *Moor*, a black man, is regular in polite pronunciation, and like *more* in vulgar. *Moor*, a marsh, is sometimes heard rhyming with *store*; but more correct speakers pronounce it regularly, rhyming with *poor*.

OU.

312. This is the most irregular assemblage of vowels in our language: its most common sound is that heard in *bound*, *found*, *ground*, etc. and this may be called its proper sound; but its deviations are so many and so various, that the best idea of it will be conveyed by giving the simples of all its different sounds.

313. The first or proper sound of this diphthong is composed of the *a* in *ball*, and the *oo* in *woo*, or rather the *u* in *bull*, and is equivalent to the *ow* in *down*, *frown*, etc. This sound is heard in *abound*, *about*, *account*, *acoustics*, *aground*, *aloud*, *amount*, *around*, *arouse*, *astound*, *avouch*, *bough*, *bounce*, *bound*, *bounteous*, *bounty*, *bout*, *carouse*, *chouse*, *cloud*, *clough*, *clout*, *clouterly*, *compound*, *couch*, *couchant*, *crouch*, *deflour*, *devour*, *devout*, *doubt*, *doubtful*, *doughty*, *douse*, *drought*, *encounter*, *espouse*, *expound*, *flout*, *flounder*, *foul*, *found*, *foundling*, *fountain*, *frousy*, *glout*, *gout* (a disease), *ground*, *grouse*, *grout*, *hound*, *hour*, *house*, *impound*, *loud*, *lounge*, *louse*, *lout*, *mound*, *mountain*, *mountebank*, *mouse*, *mouth*, *noun*, *ounce*, *our*, *oust*, *out*, *outer*, *outermost*, *paramount*, *plough*, *pouch*, *pounce*, *pound*, *pout*, *profound*, *pronoun*, *pronounce*, *propound*, *proud*, *rebound*, *recount*, *redoubt*, *redoubted*, *redound*, *rencounter*, *round*, *roundelay*, *rouse*, *rout*, *scoundrel*, *scour*, *scout*, *shout*, *shroud*, *slouch*, *spouse*, *spout*, *sprout*, *stout*, *surround*, *south*, *thou*, *thousand*, *touse*, *trounce*, *trousers*, *trout*, *wound*, (did wind), *slough* (a miry place), *vouch*, *vouchsafe*, *without*, *scaramouch*.

314. The second sound is that of short *u* in *bud*, and is heard in the following words and their compounds: *Adjourn*, *journey*, *journal*, *bourgeon*, *country*, *cousin*, *couple*, *accouple*, *double*, *trouble*, *courteous*, *courtesy*, *ourage*, *encourage*, *joust*, *gourmet*, *housewife*, *flourish*, *mounce*, *nourish*, *enough*, *chough*, *rough*, *tough*, *slough* (a cast skin), *scourge*, *southerly*, *southern*, *southernwood*, *southward*, *touch*, *touchy*, *young*, *younker*, and *youngster*; but *southern*, *southerly*, and *southward*, are sometimes pronounced regularly like *south*: this, however, is far from the prevailing pronunciation. This is the sound this diphthong always has when the accent is not on it, unless in very few instances, where the compound retains the sound of the simple, as in *pronoun*; but in *sojourn* and *sojourner*, with the accent on the first syllable, and in every unaccented termination in *our* and *ous*, this diphthong has exactly the sound of short *u*: thus *favour*, *honour*, *odour*, and *famous*, are pronounced as if written *favur*, *honur*, *odur*, and *famus*.

315. The third sound given to these vowels is that of *oo* in *coo* and *woo* 39, and is found in the following words: *Bouge, croup, group, ag-group, amour, paramour, bouse, bousy, boutefeu, capouch, cartouch, fourbe, gout, (taste), and ragout, (pronounced goo and ragoo), rendez-vous, rouge, soup, sous (pronounced soo), surtout, through, thoroughly, toupee or toupet, you, your, youth, tour, contour, tourney, tournay, tournament, pour, and route (a road), accoutre, billet-doux, agouti, uncouth, wound (a hurt), and routine (a beaten road.)* See *TOURNEY*.

316. The verb to *pour* is sometimes pronounced to *pore*, and sometimes to *poor*; in each case it interferes with a word of a different signification, and the best pronunciation, which is that similar to *power*, is as little liable to that exception as either of the others. See the word.

317. To *wound* is sometimes pronounced so as, to rhyme with *found*; but this is directly contrary to the best usage; but *route* (a road, as to take a different *route*) is often pronounced so as to rhyme with *doubt*, by respectable speakers.

318. The fourth sound of this diphthong is that of long open *o*, and is heard in the following words: *Though, although, coulter, court, accourt, gourd, courtier, course, discourse, source, recourse, resource, bourn, dough, doughy, four, mould, mouldy, moult, mourn, shoulder, smoulder, soul, poultice, poult, poulterer, poultry, troul, (to roll smoothly, marked by Mr. Sheridan as rhyming with doll, but more properly by Dr. Kenrick with roll); and borough, thorough, furlough, fourteen, concourse, and intercourse, preserve the diphthong in the sound of long o, though not under the accent.*

319. The fifth sound of *ou* is like the noun *awe*, and is heard only in *ought, bought, brought, sought, besought, fought, nought, thought, methought, wrought.*

320. The sixth sound is that of short *oo*, or the *u* in *bull*, and is heard only in the auxiliary verbs *would, could, should*, rhyming with *good, hood, stood, etc.*

321. The seventh sound is that of short *o*, and heard only in *cough* and *through*, rhyming with *off* and *scoff*; and in *lough* and *shough*, pronounced *lock*, and *shock*.

OW.

322. The elementary sound of this diphthong is the same as the first sound of *ou*, and is heard in *how, now, etc.*; but the sound of long *o* obtains in so many instances, that it will be necessary to give a catalogue of both.

323. The general sound, as the elementary sound may be called, is heard in *now, how, bow (a mark of respect), mow, (a heap of barley, etc.) cow, brow, brown, browse, plow, vow, avow, allow, disallow, endow, down, clown, frown, town, crown, drown, gown, renown, dowager, dowdy, dower, dowre, dowry, dowery, dowlas, drowse, drowsy, flower, bower, lower (to look gloomy), power, powder, prowes, prow, prowl, vowel, towel, bower, rowel, cowl, scowl, crowd, shower, tower, sow (a swine), sowins, sowl, thowl, low (to bellow as a cow).* This word is generally pronounced as *low*, not *high*: but if custom, in this case, has not absolutely decided, it ought, in my opinion, to have the first sound of this diphthong, rhyming with *how*, as much more expressive of the noise it signifies; which, where sounds are the ideas to be expressed, ought to have great weight in pronunciation. (241. 251.) See the word.

324. The second sound of this diphthong is heard in *blow, slow, crow, flew, glow, bow (too shoot with), know, low (not high), mow (to cut grass), row, show, sow (to scatter grain), strow, snow, trow, below, bestow, owe, own, owner, flown, grown, growth, know, known, sown, lower (to bring low,) throw, thrown, in all these words the ow sounds like long o in go, no, so, etc.*

325. The noun *prow*, signifying the forepart of a ship, rhymes with *go* in Mr. Sheridan, and with *now* in Dr. Kenrick. The latter is, in my opinion, the preferable sound; while the verb to *prowl* (to seek for prey) rhymes with *owl*, according to Mr. Sheridan, and with *soul*, according to Dr. Kenrick: the latter has the old spelling *prole* to plead, but the former has, in my opinion, both analogy and the best usage on its side. Both these writers unite in giving the first sound of this diphthong to *prowess*; which is unquestionably the true pronunciation. See *To PROWL*.

326. The proper names *How*, *Howel*, *Howard*, and *Powel*, generally are heard with the first sound of this diphthong, as in *how*, *now*, etc.; but *Howes* and *Stow* (the historian) commonly rhyme with *knows* and *know*. *Howard*, among people of rank, is generally pronounced with the second sound, rhyming with *froward*; and *Grosvenor*, as if written *Grovenor*. *Snowden* is frequently pronounced with the first sound of *ow*; but the second sound seems preferable; as it is not improbable that these mountains had their name, like the Alps, from the snow on their tops.

327. When this diphthong is in a final unaccented syllable, it has always the second sound, like long *o*, in *borrow*, *sorrow*, *fellow*, *willow*, etc. The vulgar shorten this sound, and pronounce the *o* obscurely, and sometimes as if followed by *r*, as *winder* and *feller*, for *window* and *fellow*; but this is almost too despicable for notice. Good speakers preserve the diphthong in this situation, and give it the full sound of open *o*, rhyming with *no*, *so*, etc. though it should seem in Ben Jonson's time, the *o* in this situation was almost suppressed. See his Grammar, page 149.

328. This diphthong, in the word *knowledge*, has of late years undergone a considerable revolution. Some speakers, who had the regularity of their language at heart, were grieved to see the compound depart so far from the sound of the simple, and with heroic fortitude have opposed the multitude by pronouncing the first syllable of this word as it is heard in the verb to *know*. The pulpit and the bar have for some years given a sanction to this pronunciation; but the senate and the stage hold out inflexibly against it; and the nation at large seem insensible of the improvement. They still continue to pronounce, as in the old ludicrous rhymes —

“Among the mighty men of *knowledge*,

“That are professors at Gresham College.”

But if ever this word should have the good fortune to be restored to its rights, it would be but charity to endeavour the restoration of a great number of words in a similar situation, such as *breakfast*, *vineyard*, *bewilder*, *meadow*, *hearken*, *pleasure*, *whitster*, *shepherd*, *windward*, and a long catalogue of fellow sufferers. (515). But, before we endeavour this restoration, we should consider, that contracting the sound of the simple, when it acquires an additional syllable, is an idiom of pronunciation to which our language is extremely prone; nor is it certain that crossing this tendency would produce any real advantage; at least, no sufficient to counterbalance the diversity of pronunciation which must for a long time prevail, and which must necessarily call of our attention from things to words. See Enclitical Termination. No. 514.

OY.

329. This diphthong is but another form for *oi*, and is pronounced exactly like it. When *alloy* is written with this diphthong, it ought never to be pronounced *allay*. Custom seems to have appropriated the former word to the noun, and the latter to the verb; for the sake of consistency, it were to be wished it were always written *allay*; but it is not to be expected that poets will give up so good a rhyme to *joy*, *cloy*,
destroy.

330. The only word in which this diphthong is not under the accent, is the proper name *Savoy*; for *savoy*, a plant, has the accent on the second syllable; but the diphthong in both is pronounced in the same manner.

UA.

331. When the *a* in this diphthong is pronounced, the *u* has the power of *w*, which unites both into one syllable: thus *antiquate*, *antiquary*, *assuage*, *persuade*, *equal*, *language*, etc.; are pronounced *antikwate*, *antikwary*, *asswage*, etc.

332. The *u* in this diphthong is silent, in *guard*, *guardian*, *guarantee*, and *piquant*; pronounced *gard*, *gardian*, *garantee*, and *pic-kant* (92).

333. In *Mantua*, the town of Italy, both vowels are heard distinctly. The same may be observed of the habit so called: but in *mantuamaker*, vulgarity has sunk the *a*, and made it *mantumaker*. The same vulgarity at first, but now sanctioned by universal custom, has sunk both letters in *victuals*, and its compounds *victualling* and *victualler*, pronounced *vittles*, *vittling*, and *vittler*. See MANTUA.

UE.

334. This diphthong, like *ua*, when it forms only one syllable, and both letters are pronounced, has the *u* sounded like *w*; as *consuetude*, *desuetude*, and *mansuetude*, which are pronounced *consuwerude*, *desuwerude*, and *mansuwerude*. Thus *conquest* is pronounced according to the general rule, as if written *conkwest*; but the verb to *conquer* has unaccountably deviated into *conker*, particularly upon the stage. This error, however, seems not to be so rooted in the general ear as to be above correction; and analogy undoubtedly demands *conkwer*.

335. This diphthong, when in a final syllable, sinks the *e*, as *clue*, *cue*, *due*, *blue*, *glue*, *hue*, *flue*, *rue*, *sue*, *true*, *mue*, *accrue*, *ensue*, *endue*, *imbue*, *imbrue*, *pursue*, *subdue*, *perdue*, *argue*, *residue*, *avenue*, *revenue*, *continue*, *retinue*, *construe*, *statue*, *tissue*, *issue*, *virtue*, *value*, *ague*; in all these words, whether the accent be on the diphthong *ue* or not, it is pronounced like long open *u*, except in words where the *r* comes before *u*; in this case it is sounded like *oo*. When the accent is not on this diphthong as in the latter portion of these words from *argue*, it is apt to be feebly and indistinctly pronounced, and therefore care ought to be taken to sound it as if these words were written *argew*, *residew*, etc. In *Tuesday*, *ue*, the diphthong, is pronounced in the same manner.

336. In some words the *u* is silent, and the *e* pronounced short, as in *guess*, *guest*, *guerdon*, where the *u* acts as a servile to preserve the *g* hard.

337. In some words, both the vowels are sunk, as in *antique*, *oblique*, *league*, *fague*, *teague*, *colleague*, *plague*, *vague*, *intrigue*, *fatigue*, *harangue*, *tongue*, *disembogue*, *collogue*, *rogue*, *prorogue*, *brogue*, *fugue*; in all which the *ue* is silent, and the *g*, pronounced hard. The *q* in *antique* and *oblique*, is pronounced like *k*, as if the words were written *anteek* and *oblake* (158).

338. The terminations in *ogue*, from the Greek, are pronounced in the same manner. Thus *pedagogue*, *demagogue*, *ptysmagogue*, *menagogue*, *emmenagogue*, *synagogue*, *mystagogue*, *decalogue*, *dialogue*, *trialogue*, *catalogue*, *theologue*, *eclogue*, *monologue*, *prologue*, and *epilogue*, are all pronounced as if written *pedagog*, *demagog*, etc. with the *o* short.

339. This diphthong, after *r*, becomes *oo*: thus *true* is pronounced *troo* (176).

UI.

340. The *u* in this diphthong, as in *ua* and *ue*, when both vowels are pronounced without forming two syllables, is pronounced like *w*: thus *languid*, *anguish*, *languish*, *extinguish*, *distinguish*, *relinquish*, *vanquish*, *linguist*, *penguin*, *pursuivant*, *guaiacum*, are pronounced as if written *langwid*, *angwish*, etc. and *cui* and *cuisse*, as if written *kwiss* and *kwiss-
ses*, and *cuirass*, as if written *kwirass*.

341. The *u* is silent, and the *i* pronounced long, in *guide*, *disguise*, *guile*, and *beguile*; but the *u* is silent and the *i* short, in *guild*, *build*, *guilt*, *guinea*, *guitar*. *Guild*, in *Guildhall*, is, by the lower people of London, pronounced so as to rhyme with *child*; but this is directly opposite to the best usage, and contrary to its etymology, as it is a compound of *guild* (a corporation, always pronounced like the verb to *gild*) and *hall*. Dr. Jones, who wrote in Queen Anne's time, tells us it was then pronounced as if written *Gildhall*. In *circuit* and *biscuit* the *u* is merely servile; in both the *c* is hard, and the *i* short, as if written *surkit*, and *bisket*. *Conduit* is pronounced *cundit*.

342. In *juice*, *sluice*, *suit*, and *pursuit*, the *i* is silent, and the *u* has its diphthongal sound, as if preceded by *e*, and the words were written *sleuse*, *jewse*, *sewt*, *pursewt*.

343. When this diphthong is preceded by *r*, it is pronounced like *oo*; thus *bruise*, *cruise*, *fruit*, *bruit*, *recruit*, are pronounced as if written *broose*, *croose*, *broot* (339).

UO.

344. The *u* in this diphthong is pronounced like *w*, in *quote*, *quota*, *quotation*, *quotient*, *quodidian*, *quorum*, *quondam*, *siliquose*, *quoth*, as if written *kwote*, *kwota*, *kwotation*, etc. *Coif*, and *coit*, commonly pronounced *kwoif* and *kwoit*, do not come under this class. See the words.

UY.

345. This diphthong, with the accent on it, sinks the *u*, and pronounces the *y* like long *i*: thus *buy*, the only word where *uy* has the accent, rhymes with *fly*, *dry*, etc. when the accent is not on this diphthong it is sounded like long *e*, as *plaguy*, *roguy*, *gluy*, pronounced *pla-gee*, *ro-gee* (with the *g* hard, as in *get*) *glu-ee*. The same may be observed of *obloquy*, *ambiloquy*, *pauciloquy*, *soliloquy*, *ventriloquy*, *alloquy*, *colloquy*, pronounced *oblo-quee*, *ambilo-quee*, etc.

UOY.

346. This diphthong is found only in the word *buoy*, pronounced as if written *bwoy*, but too often exactly like *boy*. But this ought to be avoided by correct speakers.

OF THE CONSONANTS.

B.

347. When *b* follows *m* in the same syllable, it is generally silent as in *lamb*, *kemb*, *limb*, *comb*, *dumb*, etc. except *accumb* and *succumb*: it is silent also before *t* in the same syllable, as in *debt*, *doubt*, *redoubt*, *redoubt-
ed*, and their compounds: it is silent before *t*, when not in the same syllable, in the word *subtle* (cunning) often inaccurately used for *subtile* (fine), where the *b* is always pronounced. In the mathematical term *rhomb*, the *b* is always heard, and the word pronounced as if written *rhumb*. *Amb-ace* is pronounced *Aims-ace*. See *RHOMB*.

C.

348. *C* is always hard like *k* before *a*, *o*, or *u*; as *card*, *cord*, *curd*; and soft, like *s*, before *e*, *i*, or *y*; as *cement*, *city*, *cynic*.

349. When *c* ends a word, or syllable, it is always hard, as in *music*, *flaccid*, *siccidity*, pronounced *musick*, *flack-sid*, *sick-sity*. See EXAGGERATE.

350. In the word *sceptic*, where the first *c*, according to analogy, ought to be pronounced like *s*, Dr. Johnson has not only given his approbation to the sound of *k*, but has, contrary to general practice, spelt the word *skeptic*. It may be observed, perhaps, in this, as on other occasions, of that truly great man, that he is but seldom wrong; but when he is so, that he is generally wrong to absurdity. What a monster does this word *skeptic* appear to an eye the least classical or correct! And if this alteration be right, why should we hesitate to write and pronounce *scene*, *sceptre*, and *Lacedæmon*, *skene*, *skeptre*, and *Lakedæmon*, as there is the same reason for *k* in all? It is not, however, my intention to cross the general current of polite and classical pronunciation, which I know is that of sounding the *c* like *k*; my objection is only to writing it with the *k*: and in this I think I am supported by the best authorities since the publication of Johnson's Dictionary.

351. *C* is mute in *Czar*, *Czarina*, *victuals*, *indict*, *arbuscle*, *corpuscle*, and *muscle*; it sounds like *tch* in the Italian words *vermicelli* and *violoncello*; and like *z* in *suffice*, *sacrifice*, *sice* (the number six at dice), and *discern*.

352. This letter, when connected with *h*, has two sounds; the one like *tch*, in *child*, *chair*, *rich*, *which*, etc. pronounced as if written *tchild*, *tchair*, *ritch*, *whitch*, etc. the other like *sh*, after *l* or *n*, as in *belch*, *bench*, *filch*, etc. pronounced *belsh*, *bensh*, *filsh*, etc. This latter sound is generally given to words from the French, as *chaise*, *chagrin*, *chamade*, *champaign*, *champignon*, *chandelier*, *chaperon*, *charlatan*, *chevalier*, *chevron*, *chicane*, *capuchin*, *cartouch*, *machine*, *machinist*, *chancre*, *marchioness*.

353. *Ch* in words from the learned languages, are generally pronounced like *k*, as *chalcography*, *chalybeate*, *chamæleon*, *chamomile*, *chaos*, *character*, *chart*, *chasm*, *chely*, *chemist*, (if derived from the Arabic, and *chymist* if from the Greek), *chersonese*, *chimera*, *chirography*, *chiromancy*, *chlorosis*, *choler*, *chorus*, *chord*, *chorography*, *chyle* and its compounds; *anchor*, *anchoret*, *cachexy*, *catechism*, *catechise*, *catechetical*, *catechumen*, *echo*, *echinus*, *epoch*, *epocha*, *ichor*, *machination*, *machinal*, *mechanic*, *mechanical*, *orchestra*, *orchestre*, *technical*, *anarch*, *anarchy*, *conch*, *cochleary*, *distich*, *hemistich*, *monostich*, *eunuch*, *monarch*, *monarchical*, *hierarch*, *heresiarch*, *pentateuch*, *stomach*, *stomachic*, *scheme*, *school*, *scholar*, *schesis*, *mastich*, *seneschal*, and in all words where it is followed by *l* or *r*, as *chlorosis*, *Christ*, *Christian*, *chronology*, *chronical*, etc. To these may be added the Celtic word *loch* (a lake). The exceptions are, *charity*, *archer*, and *archery*.

354. When *arch*, signifying chief, begins a word from the Greek language, and is followed by a vowel, it is always pronounced *ark*, as in *archangel*, *archipelago*, *architect*, *archives*, *archetype*, *archaism*, *archiepiscopal*, *archidiaconal*, *architrave*, *archaiology*. But when we prefix *arch* to a word of our own, and this word begins with a consonant, we pronounce it so as to rhyme with *march*, as *archduke*, *archdeakon*, *archbishop*; and sometimes, when the following word begins with a vowel, if it is a composition of our own, and the word does not come to us compounded from the Greek or Latin, as *arch-enemy*.

355. The word *ache* (a pain), pronounced *ake*, comes from the Greek, and was by Shakespeare extended to two syllables, *aches* with *ch*, as in *watches*; but this is obsolete. It is now almost universally written *ake* and *akes*, except where it is compounded with another word, as *head-ach*, *heart-ach*, etc. and by thus absurdly retaining the *ch* in the

compound, we are puzzled how to form the plural, without pronouncing *aches* in two syllables.

356. In *choir* and *chorister*, the *ch* is almost universally pronounced like *qu*: (300) in *ostrich*, like *dge*, as if spelled *ostridge*. It is silent in *schedule*, *schism*, and *yacht*; pronounced *seddule*, *sizm*, and *yot*. It is sunk in *drachm*, but heard in *drachma*; pronounced *dram* and *drackma*.

357. When *c* comes after the accent, either primary or secondary, and is followed by *ea*, *ia*, *io*, or *eous*, it takes the sound of *sh*: thus *ocean*, *social*, *Phocion*, *saponaceous*, are pronounced as if written *oshean*, *soshial*, *Phoshian*, *saponasheous*, *fasciation*, *negociation*, etc. (196). *Financier* has the accent after the *c*, which on that account does not go into *sh*.

D.

358. In order to have a just idea of the alterations of sound this letter undergoes, it will be necessary to consider its near relation to *T*. (41). These consonants, like *p* and *b*, *f* and *v*, *k* and hard *g*, and *s* and *z*, are letters of the same organ; they differ by the nicest shades of sound, and are easily convertible into each other; *t*, *p*, *f*, *k*, and *s*, may, for the sake of distinction, be called sharp, and *d*, *b*, *v*, *g*, and *z*, may be called flat. For this reason, when a singular ends in a sharp consonant, the *s*, which forms the plural, preserves its sharp sound, as in *cuffs*, *packs*, *lips*, *hats*, *deaths*; and when the singular ends with a flat consonant, the plural *s* has the sound of *z*, as *drabs*, *bags*, *heads*, *lives*, etc. which are pronounced *drabz*, *bagz*, etc.

359. In the same manner, when a verb ends with a sharp consonant, the *d*, in the termination *ed*, assumed by the preterit and participle, becomes sharp, and is sounded like *t*; thus *stuffed*, *tripped*, *cracked*, *passed*, *vouched*, *faced* (where the *e* is suppressed, as it always ought to be, except when we are pronouncing the language of Scripture) (104), change the *d* into *t*, as if written *stuft*, *tript*, *crakt*, *past*, *vought*, *faste*. So when the verb ends in a flat consonant, the *d* preserves its true flat sound, as *drubbed*, *pegged*, *lived*, *buzzed*, where the *e* is suppressed, and the words pronounced in one syllable, as if written *drubb'd*, *pegg'd*, *liv'd*, *buzz'd*. It may be observed too, that when the verb ends in a liquid and mute *e*, the participle *d* always preserves its pure sound; as *blamed*, *joined*, *filled*, *barred*, pronounced *blam'd*, *join'd*, *fill'd*, *barr'd*. This contraction of the participial *ed*, and the verbal *en* (103), is so fixed an idiom of our pronunciation, that to alter it, would be to alter the sound of the whole language. It must, however, be regretted, that it subjects our tongue to some of the most hissing, snapping, clashing, grinding sounds, that ever grated the ears of a Vandal: thus *rasped*, *scratched*, *wrenched*, *bridled*, *fangled*, *birchen*, *hardened*, *strengthened*, *quicken'd*, etc. almost frighten us when written as they are actually pronounced, as *raspt*, *scratcht*, *wrencht*, *bridl'd*, *fangl'd*, *birch'n*, *strenght'n'd*, *quick'n'd*, etc.; they become still more formidable when used contractedly in the solemn style, which never ought to be the case; for here, instead of *thou strenght'n'st* or *strenght'nd'st*, *thou quick'n'st* or *quickn'n'd'st*, we ought to pronounce, *thou strenght'nest* or *strenght'nedst*, *thou quick'nest* or *quick'nedst*, which are sufficiently harsh of all conscience. (See No. 405). But to compensate for these Gothic sounds, which, however, are not without their use, our language is full of the smoothest and most sonorous terminations of the Greeks and Romans.

360. By the foregoing rule of contraction, arising from the very nature of the letters, we see the absurdity of substituting the *t* for *ed*, when the verb ends in a sharp consonant; for, when the pronunciation cannot be mistaken, it is folly to alter the orthography: thus the *Distressed Mother*, the title of a tragedy, needs not to be written *Distrest Mother*, as

we generally find it, because, though we write it in the former manner, it must necessarily be pronounced in the latter.

361. By this rule, too, we may see the impropriety of writing *blest* for *blessed*, when a participle.

"Blest in thy genius, in thy love too blest." — *Pope*.

But when the word *blessed* is an adjective, it ought always to be pronounced, even in the most familiar conversation, in two syllables, as, this is a *blessed* day, the *blessed* thistle, etc.

362. This word, with *learned*, *curséd*, and *winged*, are the only participial adjectives which are constantly pronounced in two syllables, where, the participles are pronounced in one: thus a *learned* man, a *cursed* thing, a *winged* horse, preserve the *ed* in a distinct syllable; while the same words when verbs, as, *he learned to write*, *he cursed the day*, *they winged their flight*, are heard in one syllable, as if written *learnd*, *curst*, and *wingd*; the *d* in *cursed* changing to *t*, from its following the sharp consonant *s* (358).

363. Poetry, however, (which has been one great cause of improper orthography) assumes the privilege of using these words, when adjectives, either as monosyllables or dissyllables; but correct prose rigidly exacts the pronunciation of *ed* in these words, when adjectives, as a distinct syllable. The *ed* in *aged* and *winged*, always make a distinct syllable, as an *aged* man; the *winged* courser; but when this word is compounded with another, the *ed* does not form a syllable, as a *full-ag'd* horse, a *sheath-wing'd* fowl.

364. It is, perhaps, worthy of notice, that when adjectives are changed into adverbs by the addition of the termination *ly*, we often find the participial termination *ed* preserved long and distinct, even in those very words where it was contracted when used adjectively: thus though we always hear *confess'd*, *profess'd*, *design'd*, etc. we as constantly hear *con-fess-ed-ly*, *pro-fess-ed-ly*, etc. The same may be observed of the following list of words, which, by the assistance of the Rhyming Dictionary, I am enabled to give, as, perhaps, the only words in the language in which the *ed* is pronounced as a distinct syllable in the adverb, where it is contracted in the participial adjective: *Forcedly*, *enforcedly*, *unveiledly*, *deformedly*, *feignedly*, *unfeignedly*, *discernedly*, *refinedly*, *restrainedly*, *concernedly*, *unconcernedly*, *discernedly*, *undiscernedly*, *preparedly*, *assuredly*, *advisedly*, *dispersedly*, *diffusedly*, *confusedly*, *unperceivedly*, *resolvedly*, *deservedly*, *undeservedly*, *reservedly*, *unreservedly*, *avowedly*, *perplexedly*, *fixedly*, *amazedly*.

365. To this catalogue may be added several abstract substantives formed from participles in *ed*: which *ed* makes a distinct syllable in the former, though not in the latter: thus *numbedness*, *blearedness*, *preparedness*, *assuredness*, *diseasedness*, *advisedness*, *reposedness*, *composedness*, *indisposedness*, *diffusedness*, *confusedness*, *distressedness*, *resolvedness*, *reservedness*, *perplexedness*, *fixedness*, *amazedness*, have *ed* pronounced distinctly.

366. The adjectives *naked*, *wicked*, *picked* (pointed), *hooked*, *crooked*, *forked*, *tusked*, *tressed*, and *wretched*, are not derived from verbs, and are therefore pronounced in two syllables. The same may be observed of *scabbed*, *crabbed*, *chubbed*, *stubbed*, *shagged*, *snagged*, *ragged*, *scrubbed*, *dogged*, *rugged*, *scragged*, *hawked*, *jagged*; to which we may add, the solemn pronunciation of *stiff-necked*; and these, when formed into nouns by the addition of *ness*, preserve the *ed* in a distinct syllable, as *wickedness*, *scabbedness*, *raggedness*, etc.

367. *Passed*, in the sense of beyond, becomes a preposition, and may allowably be written *past*, as *past twelve o'clock*; but when an adjective, though it is pronounced in one syllable, it ought to be written with two, as *passed pleasures are present pain*: this I know is contrary to usage; but usage is, in this case, contrary to good sense, and the settled analogy of the language.

368. It needs scarcely be observed, that when the verb ends in *t* or *d*, the *ed* in the past time and participle has the *d* pronounced with its own sound, and always forms an additional syllable, as *landed*, *matted*, etc. otherwise the final *d* could not be pronounced at all.

369. And here, perhaps, it may not be useless to take notice of the very imperfect and confused idea that is given in Lowth's grammar, of what are called contracted verbs, such as *snatcht*, *checkt*, *snapt*, *mixt*, *dwelt*, and *past*, for *snatched*, *checked*, *snapped*, *mixed*, *dwelled*, and *passed*. To these are added, those that end in *l*, *m*, and *n*, or *p*, after a diphthong; which either shorten the diphthong, or change it into a single vowel; and instead of *ed*, take *t* only for the preterit, as *dealt*, *dreamt*, *meant*, *felt*, *slept*, *crept*; and these are said to be considered not as irregular, but contracted only. Now nothing can be clearer than that verbs of a very different kind are here huddled together as of the same. *Snatched*, *checked*, *snapped*, *mixed*, and *passed*, are not irregular at all; if they are ever written *snatcht*, *checkt*, *snapt*, *mixt*, and *past*, it is from pure ignorance of analogy, and not considering that if they were written with *ed*, unless we were to pronounce it as a distinct syllable, contrary to the most settled usage of the language, the pronunciation, from the very nature of the letters, must be the same. It is very different with *dwelled*; here, as a liquid, and not a sharp mute, ends the verb, *d* might be pronounced without going into *t*, just as well as in *fell'd*, the participle of to *fell* (to cut down trees). Here then, we find custom has determined an irregularity, which cannot be altered, without violence to the language; *dwelt* may be truly called an irregular verb, and *dwelt* the preterit and participle.

370. The same may be observed of *deal*, *dream*, *mean*, *feel*, *weep*, *sleep*, and *creep*. It is certain we can pronounce *d* after the four first of these words, as well as in *seal'd*, *screamed*, *cleaned*, and *reeled*; but custom has not only annexed *t* to the preterit of these verbs, but has changed the long diphthongal sound into a short one; they are therefore doubly irregular. *Weep*, *sleep*, and *creep*, would not have required *t* to form their preterits, any more than *peeped*, and *steeped*, but custom, which has shortened the diphthong in the former words, very naturally annexed *t* as the simplest method of conveying the sound.

371. The only two words which occasion some doubt about classing them are, to *learn*, and to *spell*. The vulgar (who are no contemptible guides on this occasion) pronounce them in the preterit *learnt* and *spelt*; but as *n* and *l* will readily admit of *d* after them, it seems more correct to favour a tendency to regularity, both in writing and speaking, which the literary world has given into, by spelling them *learned* and *spelled*, and pronouncing them *learn'd* and *spell'd*: thus *earned*, the preterit of to *earn*, has been recovered from the vulgar *earnt*, and made a perfect rhyme to *discerned*.

372. To these observations may be added, that, in such irregular verbs as have the present, the preterit and participle the same, as *cast*, *cost*, *cut*, etc.; the second person singular of the preterit of these verbs takes *ed* before the *st*, as *I cast*, or *did cast*; *Thou castedst*, or *didst cast*, etc.; for if this were not the case, the second person of the preterit might be taken for the second person of the present tense.

373. I have been led insensibly to these observations by their connexion with pronunciation; and if the reader should think them too remote from the subject, I must beg his pardon, and resume my remarks on the sound of the letter *d*.

374. The vulgar drop this letter in *ordinary*, and *extraordinary*, and make them *or'nary* and *extr'or'nary*: but this is a gross abbreviation; the best pronunciation is sufficiently short, which is *ord'nary* and *extraord'nary*; the first in three, and the last in four syllables; but solemn speak-

ing preserves the *i*, and makes the latter word consist of five syllables, as if written *extr'ordinary*.

375. Our ancestors, feeling the necessity of showing the quantity of a vowel followed by *ge*, when it was to be short, inserted *d*, as *wedge*, *ridge*, *badge*, etc. The same reason induced them to write *colledge* and *alledge*, with the *d*; but modern reformers, to the great injury of the language, have expelled the *d*, and left the vowel to shift for itself; because there is no *d* in the Latin words from which these are derived.

376. *D* like *t*, to which it is nearly related, when it comes after the accent, either primary or secondary (522), and is followed by the diphthongs *ie*, *io*, *ia*, or *eou*, slides into *gzh*, or the consonant *j*; thus *soldier* is universally and justly pronounced as if written *sol-je*; *grandeur*, *gran-jeur*; and *verdure* (where it must be remembered that *u* is a diphthong), *ver-jeur*; and, for the same reason, *education* is elegantly pronounced *ed-jucation*. But *duke* and *reduce*, pronounced *juke* and *rejuce*, where the accent is after the *d*, cannot be too much reprobated.

F.

377. *F* has its pure sound in *often*, *off*, etc. but in the preposition *of*, slides into its near relation *v*, as if written *ov*. But when this preposition is in composition at the end of a word, the *f* becomes pure; thus, though we sound *of*, singly, *ov*, we pronounce it as if the *f* were double in *whereof*.

378. There is a strong tendency to change the *f* into *v*, in some words, which confounds the plural number and the genitive case: thus we often hear of a *wive's jointure*, a *calve's head*, and *houze rent*, for *wife's jointure*, a *calf's head*, and *house rent*.

G.

379. *G*, like *C*, has two sounds, a hard and a soft one: it is hard before *a*, *o*, *u*, *l*, and *r*, as *game*, *gone*, *gull*, *glory*, *grandeur*. *Gaol* is the only exception; now more commonly written *jail* (212).

380. *G*, before *e* and *i*, is sometimes hard and sometimes soft: it is generally soft before words of Greek, Latin, or French original, and hard before words from the Saxon. These latter, forming by far the smaller number, may be considered as exceptions.

381. *G* is hard before *e*, in *gear*, *geck*, *geese*, *geld*, *gelt*, *gelding*, *get*, *gewgaw*, *shagged*, *snagged*, *ragged*, *cragged*, *scragged*, *dogged*, *rugged*, *dagger*, *swagger*, *stagger*, *trigger*, *dogger*, *pettifogger*, *tiger*, *auger*, *eager*, *meager*, *anger*, *finger*, *linger*, *conger*, *longer*, *stronger*, *younger*, *longest*, *strongest*, *youngest*. The last six of these words are generally pronounced in Ireland, so as to let the *g* remain in its nasal sound, without articulating the succeeding vowel, thus, *longer* (more long) is so pronounced as to sound exactly like the noun a *long-er* (one who longs or wishes for a thing), the same may be observed of the rest. That the pronunciation of Ireland is analogical, appears from the same pronunciation of *g* in *string-y*, *spring-y*, full of strings and springs; and *wronger* and *wrongest*, for more and most wrong. But though resting the *g* in the nasal sound, without articulating the succeeding vowel, is absolutely necessary in verbal nouns derived from verbs ending in *ing*, as *singer*, *bringer*, *slinger*, etc. pronounced *sing-er*, *bring-er*, *sling-er*, etc. and not *sing-ger*, *bring-ger*, *sling-ger*, etc. yet in *longer*, *stronger*, and *younger*, *longest*, *strongest*, and *youngest*, the *g* ought always to articulate the *e*: thus, *younger* ought always to rhyme with the termination *monger*, which has always the *g* hard, and articulating the vowel; and this pronunciation is approved by Mr. Nares. *Forget*, *target*, and *together*, fall into this class. See No. 409.

382. *G* is hard before *i*, in *gibbe*, *gibcat*, *gibber*, *gibberish*, *gibbous*,

giddy, gift, gig, giggle, giglet (properly *gigglet*), *gild, gill* (of a fish), *gimlet, gimp, gird, girle, girl, girth, gizzard, begin, give, forgive, biggin, piggin, noggin*; also derivatives from nouns or verbs ending in hard *g*, as *druggist, waggish, riggish, hoggish, doggish, sluggish, rigging, digging*, etc.

383. *G* before *y* is generally soft, as in *elegy, apology*, etc. and almost in all words from the learned languages; but hard in words from the Saxon, which are formed from nouns or verbs ending in *g* hard, as *shaggy, jaggy, knaggy, snaggy, craggy, scraggy, quaggy, swaggy, draggy, spriggy, twiggy, boggy, foggy, cloggy, buggy, muggy*. *Gyve*, from its Celtic original, ought to have the *g* hard, but has decidedly adopted the soft *g*.

GN in the same Syllable at the beginning of a Word.

384. The *g* in this situation is always silent, as *gnaw, gnash, gnat, gnarl, gnomon, gnomonics*; pronounced *naw, nash, nat, narl, nomon, nomonics*.

GN in the same Syllable at the end of a Word.

385. No combination of letters has more puzzled the critics than this. Two actresses of distinguished merit, in *Portia*, in the *Merchant of Venice*, pronounced the word *impugn* differently, and each found her advocate in the newspapers. One critic affirmed, that Miss Young, by preserving the sound of *g*, pronounced the word properly; and the other contended, that Mrs. Yates was more judicious in leaving it out. The former was charged with harshness; the latter, with mutilating the word, and weakening its sound; but if analogy may decide, it is clearly in favour of the latter; for there is no axiom in our pronunciation more indisputable than that which makes *g* silent before *n* in the same syllable. This is constantly the case in *sign*, and all its compounds, as *resign, design, consign, assign*; and in *indign, condign, malign, benign*; all pronounced as if written *sine, rezine*, etc. In which words we find the vowel *i* long and open, to compensate, as it were, for the suppression of *g*, as every other word ending in *gn*, when the accent is on the syllable, has a diphthong pronounced like a long open vowel, as *arraign, campaign, feign, reign, deign*; and consequently, unless the vowel *u* can produce some special privilege which the other vowels have not, we must, if we pronounce according to analogy, make the *u* in this situation long, and sound *impugn* as if written *impune*.

386. The same analogy will oblige us to pronounce *impregn, oppugn, expugn, propugn*, as if written *imprene, oppune, expune, propune*, not only when these verbs are in the infinitive mood, but in the preterits, participles, and verbal nouns formed from them, as *impugned, impugning, and impugner*, must be pronounced *impuned, impuning, and impuner*. The same may be observed of the rest. Perhaps it will gratify a curious observer of pronunciation to see the diversity and uncertainty of our orthoëpists in their notation of the words before us:

impüne, Sheridan, Scott, Nares, Murray. Barclay says the *g* in this word and its derivatives is mute, but takes no notice of the quantity of the *u*.

impün, Buchanan, Kenrick, Perry.

impüng, W. Johnston.

oppüne, Sheridan, Scott, Nares, Murray.

oppün, Kenrick, Perry, Barclay.

oppüng, W. Johnston.

propüne, Sheridan, Scott, Perry,

propüng, Barclay.

imprene, Nares, Murray.

imprën, Sheridan, Kenrick, Perry.

Barclay says the *g* is mute, but says nothing of the quantity of the *u*.

<i>expūne</i> ,	Sheridan, Scott, Nares.	<i>oppūgnēr</i> ,	Sheridan.
<i>expūn</i> ,	Perry, Barclay.	<i>propūgnēr</i> ,	Sheridan.
<i>impūner</i> ,	Sheridan.	<i>propūner</i> ,	Scott.
<i>impūned</i> ,	Murray.	<i>propūnner</i> ,	Perry.
<i>impūnner</i> ,	Perry, Barclay.		

Nothing is clearer than that all these words ought to follow the same fortune, and should be pronounced alike. How then shall be reconciled Mr. Sheridan's pronouncing *impugn*, *oppugn*, *expugn*, and *propugn*, with the *u* long, and *impregn* with the *e* short? Kenrick, who has not the word *propugn*, is consistent in pronouncing the rest with the vowel short. The same may be observed of Scott, who adopts the long sound, but has not the word *impregn*. Mr. Perry gives the short sound to all but *propugn*, where he makes the *u* long, but absurdly makes the verbal noun *propunner*; and W. Johnston, who has only *impugn* and *oppugn*, pronounces the vowel short, and spells them *impung* and *oppung*. Barclay, under the word *impung*, says the *g* in this word and its derivatives is mute, without noticing the quantity of the vowels, but spells *oppugn*, *oppun*; and of *impregn*, only says the *g* is mute; but writes *propugn*, *propung*, in the manner that W. Johnston does *impugn* and *oppugn*: but Mr. Nares observes, that analogy seems to require a similar pronunciation in all these words, and that the vowel should be long. The same inconsistency is observable in Mr. Sheridan's pronunciation of the verbal nouns; for he expunges the *g* in *impugner*, and writes it *impuner*, but preserves it in *oppugner* and *propugner*. Mr. Scott has only the word *propugner*, which he very properly, as well as consistently, spells *propuner*. Mr. Perry has *propunner* and *impunner*, and Barclay *impunner* only. — The inconsistency here remarked arises from not attending to the analogy of pronunciation, which requires every verbal noun to be pronounced exactly like the verb, with the mere addition of the termination: thus, *singer* is only adding *er* to the verb *sing*, without suffering the *g* to articulate the *e*, as it does in *finger* and *linger*, etc. The same may be observed of a *signer*, one who *signs*: and as a corroboration of this doctrine, we may take notice that the additional *er* and *est*, in the comparatives and superlatives of adjectives, make no alteration in the sound of the radical word; this is obvious in the words *benigner*, *benignest*, etc. except *younger*, *longer*, and *stronger*. See No. 381.

387. But in every other compound where these letters occur, the *n* articulates the latter syllable, and *g* is heard distinctly in the former, as *sig-nify*, *malig-nity*, *assig-nation*, etc. Some affected speakers, either ignorant of the rules for pronouncing English, or overcomplaisant to the French, pronounce *physiognomy*, *cognizance*, *recognizance*, without the *g*; but this is a gross violation of the first principles of spelling. The only words to keep these speakers in countenance are, *poignant* and *champignon*, not long ago imported from France, and pronounced *poin-ant*, *champin-ion*. The first of these words will probably be hereafter written without the *g*; while the latter, confined to the kitchen, may be looked upon as technical, and allowed an exclusive privilege. See COGNIZANCE.

388. *Bagnio*, *seignior*, *seraglio*, *intaglio*, and *oglio*, pronounced *ban-yo*, *seen-yar*, *seral-yo*, *intal-yo*, and *ole-yo*, may be considered as foreign coxcombs, and treated with civility, by omitting the *g*, while they do not pervert the pronunciation of our native English words.

GM in the same Syllable.

389. What has been said of *gn* is applicable to *gm*. We have but one word in the language where these letters end a word with the accent on it, and that is *phlegm*; in this the *g* is always mute, and the *e*, according to analogy, ought to be pronounced long, as if the word were

written *fleme*: but a short pronunciation of the *e* has generally obtained, and we commonly hear it *flem*; it is highly probable Pope pronounced it properly, where he says,

“Our Critics take a contrary extreme;

“They judge with fury, but they write with *phlegm*.”

Essay on Criticism.

Perhaps it would not be difficult to reduce this word to analogy, as some speakers still pronounce the *e* long; but in the compounds of this word, as in those where *gn* occur, the vowel is shortened, and the *g* pronounced as in *phleg-mon*, *phlegmonous*, *phleg-matic*, and *phleg-magogues*; though Mr. Sheridan, for no reason I can conceive, sinks the *g* in the last word. When these letters end a syllable not under the accent, the *g* is silent, but the preceding vowel is shortened; thus *paradigm*, *parapem*, *diaphragm*, *apophthegm*, are pronounced, *paradim*, *parapem*, *diaphram*, *apothem*.

GH.

390. This combination, at the beginning of a word, drops the *h*, as in *ghost*, *ghastly*, *ghastness*, *gherkin*, pronounced *gost*, rhyming with *most*; *gastly*, *gastness*, *gerkin*: but when these letters come at the end of a word, they form some of the greatest anomalies in our language; *gh*, at the end of words, is generally silent, and consequently the preceding vowel or diphthong is long, as *high*, *nigh*, *thigh*, *neigh*, *weigh*, *inveigh*, *eugh* (the obsolete way of spelling *yew*, a tree), *bough*, *dough*, *though*, *although*, *clough* (a cliff), *plough*, *furlough*, *slough* (a miry place), *through*, *throughout*, *thorough*, *borough*, *usquebaugh*, *pugh*!

391. *GH* is frequently pronounced like *f*, as *laugh*, *laughter*, *cough*, *chough*, *clough* (an allowance in weight), *slough* (the cast skin of a snake or sore), *enough*, *rough*, *tough*, *trough*.

392. *GH* is sometimes changed into *ck*, as *hough*, *shough*, *lough*, pronounced *hock*, *shock*, *lock*; sometimes we hear only the *g* sounded, as in *burgh*, *burgher*, and *burghership*.

GHT.

393. *Gh*, in this termination, is always silent, as *fight*, *night*, *bought*, *fought*, etc. The only exception is *draught*; which, in poetry, is most frequently rhymed with *caught*, *taught*, etc. but, in prose, is so universally pronounced as if written *draft*, that the poetical sound of it grows uncouth, and is becoming obsolete. *Draughts*, the game, is also pronounced *drafts*. *Drought* (dryness) is vulgarly pronounced *drowth*: it is even written so by Milton; but in this he is not to be imitated, having mistaken the analogy of this word, as well as that of *height*, which he spells *heighth*, and which is frequently so pronounced by the vulgar. See the words *HEIGHT* and *DROUGHT*.

H.

394. This letter is no more than breathing forcibly before the succeeding vowel is pronounced. At the beginning of words, it is always sounded, except in *heir*, *heiress*, *honest*, *honesty*, *honour*, *honourable*, *herb*, *herbage*, *hospital*, *hostler*, *hour*, *humble*, *humour*, *humorous*, *humorsome*. Ben Johnson leaves out the *h* in *host*, and classes it in this respect with *honest*.

395. *H* is always silent after *r*, as *rhetoric*, *rhapsody*, *rheum*, *rheumatism*, *rhinoceros*, *rhomb*, *rhubarb*, *myrrh*, *catarrh*, and their compounds.

396. *H* final, preceded by a vowel, is always silent, as *ah!* *hah!* *oh!* *foh!* *sirrah*, *hallelujah*, *Messiah*.

397. This letter is often sunk after *w*, particularly in the capital, where we do not find the least distinction of sound between *while* and *wile*.

whet and *wet*, *where* and *wear*. Trifling as this difference may appear at first sight, it tends greatly to weaken and impoverish the pronunciation, as well as sometimes to confound words of a very different meaning. The Saxons, as Dr. Lowth observes, placed the *h* before the *w*, as *hwat*; and this is certainly its true place: for, in the pronunciation of all words beginning with *wh*, we ought to breathe forcibly before we pronounce the *w*, as if the words were written *hoo-at*, *hoo-ile*, etc. and then we shall avoid that feeble, cockney pronunciation, which is so disagreeable to a correct ear.

J.

398. *J* is pronounced exactly like soft *g*, and is perfectly uniform in its sound, except in the word *hallelujah*, where it is pronounced like *y*.

K.

399. *K* has exactly the sound of hard *c*: it is always silent before *n* in the same syllable, as *knee*, *kneel*, *knack*, *knight*, *know*, *knuckle*, *knab*, *knag*, *knap*, *knare*, *knave*, *knot*, *knock*, *knot*, *knoll*.

400. It has been a custom within these twenty years to omit the *k* at the end of words when preceded by *c*. This has introduced a novelty into the language, which is that of ending a word with an unusual letter, and is not only a blemish in the face of it, but may possibly produce some irregularity in future formatives; for *mimicking* must be written with the *k*, though to *mimic* is without it. If we use *colic* as a verb, which is not uncommon, we must write *colicking* and *colicked*; and though *physicking* and *physicked* are not the most elegant words, they are not quite out of the line of formation. This omission of *k* is, however, too general to be counteracted, even by the authority of Johnson: but it is to be hoped it will be confined to words from the learned languages: and indeed, as there is not the same vanity of appearing learned in the Saxon, as in the Latin and Greek, there is no great fear that *thick* and *stick* will lose their *k*, though they never had it in the original.

L.

401. Ben Johnson says *L* melteth in the sounding, and is therefore called a liquid. This, however, cannot be the reason that *r* is called a liquid; for no two letters can, in this respect, be more opposite. See No. 21.

L is mute in *almond*, *calf*, *half*, *calve*, *halve*, *chaldron*, *falcon*, *folk*, *yolk* (better written *yelk* with the *l* sounded), *fusil*, *halser*, *malmsey*, *salmon*, *salve*, *talbot* (a species of dog). See SALVE.

402. *L* is mute also between *a* and *k* in the same syllable, as *balk*, *chalk*, *talk*, *stalk*, *walk*.

403. *L* is silent likewise between *a* and *m* in the same syllable, as *alms*, *balm*, *calm*, *palm*, *psalm*, *qualm*, *shalm*; but when the *m* is detached from the *l* by commencing another syllable, the *l* becomes audible. Thus, tho' the *l* is mute in *psalm*, *palm*, it is always heard in *psal-mist*, *psal-mody*, and *palmistry*; but in *balmy*, and *palmy*, where the *y* is an adjective termination of our own, no alteration is made in the sound of the substantive which sinks the *l* (386). *Calmer* and *calmest* ought to have the *l* mute, as they are only degrees of comparison; and *palmer* and *palmerworm* (except in the language of scripture, where the *l* in *palmerworm* ought to be heard) are only a sort of verbal nouns, which never alter the sound of the original word, and therefore ought to have the *l* mute. But though *l* is sometimes mute in the noun *salve*, and in the verb to *salve*, it is always heard in *salver* (a kind of plate). See SALVE.

404. *L* ought always to be suppressed in the auxiliary verbs *would*, *could*, *should*: it is sometimes suppressed in *fault*; but this suppression is

become vulgar, (see the word). In *soldier*, likewise, the *l* is sometimes suppressed, and the word pronounced *so-ger*; but this is far from being the most correct pronunciation: *l* ought always to be heard in this word, and its compounds *soldierly*, *soldiership*, etc.

405. *L*, preceded by a mute, and followed by *e*, in a final syllable, has an imperfect sound, which does not do much honour to our language. The *l*, in this situation, is neither sounded like *el* nor *le*, but the *e* final is suppressed, and the preceding mute articulates the *l*, without either a preceding or a succeeding vowel; so that this sound may be called a monster in Grammar—a syllable without a vowel! This will easily be perceived in the words *able*, *table*, *circle*, etc. which are pronounced as if written *abl*, *tabl*, *circl*, etc. and in those still more Gothick and uncouth abbreviated participial terminations, *peopled*, *bridled*, *saddled*, *trifles*, *gaffles*, etc. pronounced *pee-pl'd*, *bri-dl'd*, *sad-dl'd*, *tri-flz*, *gaf-flz*, etc. (359) (472).

406. This letter has not only, like *f* and *s*, the privilege of doubling itself at the end of a word, but it has an exclusive privilege of being double where they remain single; though by what right cannot well be conceived. Thus, according to the general rule, when a verb ends in a single consonant, preceded by a single vowel, and the accent is on the last syllable, the consonant is doubled when a participial termination is added, as *abet*, *abetting*, *beg*, *begging*, *begin*, *beginning*, etc. but when the accent is not on the last syllable of the verb, the consonant remains single, as *suffered*, *suffering*, *benefiting*, etc. but the *l* is doubled, whether the accent be on the last syllable or not, as *duelling*, *levelling*, *victualling*, *travelling*, *traveller*, etc. This gross irregularity however, would not have been taken notice of in this place, if it had not suggested an absurdity in pronunciation, occasioned by the omission of *l*. Though the latter *l* is useless in *traveller*, *victualler*, etc. it is not so in *controller*: for as *ll* is a mark of the deep broad sound of *a* in *ball*, *tall*, *all*, etc. (84) so the same letters are the sign of the long open sound of *o* in *boll* (a round stalk of a plant), to *joll*, *noll* (the head), *knoll* (a little hill), *poll*, *clodpoll*, *roll*, *scroll*, *droll*, *troll*, *stroll*, *toll*: for which reason, leaving out one *l* in *bethral*, *catcal*, *miscal*, *overfal*, *forestal*, *reinstal*, *downfal*, *withal*, *control*, and *unrol*, as we find them in Johnson's Dictionary, is an omission of the utmost importance to the sound of the words; for as the pronunciation sometimes alters the spelling, so the spelling sometimes alters the pronunciation*). Accordingly we find some speakers, chiefly the natives of Ireland, inclined to give the *a* its middle sound, to words commencing with *al*, followed by another consonant, because they do not see the *ll* in the *all* with which these words are compounded: thus we sometimes hear *Almighty*, *albeit*, so pronounced as to make their first syllable rhyme with the first of *al-ly*, *val-ley*, and *extol* is pronounced by the Scotch so as to rhyme with *coal*; and with just as much reason as we pronounce *control* in the same manner. For though compounds may, in some cases, be allowed to drop such letters of their simples, as either are not necessary to the sound, as in *Christmas*; or might possibly lead to a wrong one, as in *Reconcilable*; (which see) yet where, by omitting a letter, the sound may be altered, the omission is pernicious and absurd (84). The same observations might be extended to the numerous termination *full*, where, in compounds, one *l* is omitted, though nothing can be more certain, than that *ful*, with a single *l*, has not the same sound as when this letter is doubled; for who could suppose, without being used to the ab-

*) This omission of the letter *L*, I see, has been rectified in the last quarto edition of Johnson's Dictionary: and it would have been well if the Editors had acknowledged their obligations and extended their emendations to the word *Codle*, and several others.

surdity, that *fulfil* should stand for *fullfill*: but this abbreviation is too inveterate and extensive to afford any hope, that the great arbiters of orthography, the printers, will ever submit to the additional trouble of putting another *l*.

M.

407. *M* preserves its sound in every word, except *comptroller*; *compt* and *accompt* are now universally written as they are pronounced, *count* and *account*; and though *m* and *p* are preserved to the eye in the officer called a *comptroller*, the word is pronounced exactly like the noun *controller*, one who controls.

N.

408. *N* has two sounds; the one simple and pure, as in *man*, *net*, etc. the other compounded and mixed, as in *hang*, *thank*, etc. The latter sound is heard when it is followed by the sharp or flat guttural mutes, *g* hard, or *k*; or its representatives, *c* hard, *qu* or *x*: but it may be observed, that so prone is our language to the flat mutes, that when *n* is followed by *k*, or its representatives, the flat mute *g* seems interposed between them: thus *thank*, *banquet*, *anxious*, are pronounced as if written, not *than-k*, *ban-quet*, *an-xious*, but *thangk*, *bangkquet*, *angkshus*. But this coalition of the sound of *n* and *g*, or hard *c*, is only when the accent is on them; for when the *g* or hard *c* articulates the accented syllable, the *n* becomes pure: thus, though *congress* and *congregate*, are pronounced as if written *cong-gress* and *cong-gregate*, yet the first syllable of *congratulate* and *congressive*, ought to be pronounced without the ringing sound of *n*, and exactly like the same syllable in *contrary*. The same difference may be observed in the words *concourse* and *concur*; the first word, which has the accent on the first syllable, is pronounced as if written *cong-course*; and the last, which has the accent on the second syllable, with *n* pure. It must, however, be carefully observed, that the secondary accent has the same power of melting the *n* into the succeeding hard *g* or *c*, as the primary (522): thus *congregation* and *concremation* have the first syllable pronounced as if written *cong*.

409. It may, perhaps, be worthy of notice that when *n* is followed by *k*, the *k* has a finished or complete sound, as in *link*, *think*, etc. but when *n* is followed by hard *g*, the *g* has an unfinished or imperfect sound, as in *hang*, *bang*, etc. where we may observe the tongue to rest upon the palate in the sound of *g*; but when this letter is carried off to articulate another syllable, its sound is completed, as in *anger* and *Bangor* (the name of a town), where the sound of *g* may be perceived to be very different from the noun *hanger* (a sword), and *banger* (one who beats or bangs.) This perfect sound of *g* is heard in all simples, as *anger*, *angle*, *finger*, *linger*, *conger*, *anguish*, *languish*, *distinguish*, *extinguish*, *unguent*: but in words derived from verbs or adjectives, ending in *ng*, the *g* continues imperfect, as it was in them. Thus a *singer* (one who sings), does not finish the *g* like *finger*, but is merely *er* added to *sing*: the same may be observed of *sing-ing*, *bring-ing* and *hang-ing*. So adjectives, formed by the addition of *y*, have the imperfect sound of *g* as in the original word: thus *springy*, *stringy*, *dungy*, and *wingy*, are only the sound of *e* added to *spring*, *string*, *dung*, and *wing*, but the comparative and superlative adjectives, *longer*, *stronger*, and *younger*; *longest*, *strongest*, and *youngest*, have the *g* hard and perfectly sounded, as if written *long-ger*, *young-ger*, etc. where the *g* is hard, as in *finger*, *linger*, etc. And it may be looked upon as a general rule, that nouns, adjectives, or verbs, do not alter their original sound upon taking an additional syllable. In these three words, therefore, the Irish pronounce more agreeably to analogy than the English; for, if I mistake not, they do not articulate the *g*. (381)

410. Hitherto we have considered these letters as they are heard under the accent; but when they are unaccented in the participial termination *ing*, they are frequently a cause of embarrassment to speakers who desire to pronounce correctly. We are told, even by teachers of English, that *ing*, in the words *singing*, *bringing*, and *swinging*, must be pronounced with the ringing sound, which is heard when the accent is on these letters, in *king*, *sing*, and *wing*, and not as if written without the *g*, as *singin*, *bringin*, *swingin*. No one can be a greater advocate than I am for the strictest adherence to orthography, as long as the public pronunciation pays the least attention to it; but when I find letters given up by the public, with respect to sound, I then consider them as ciphers; and, if my observation do not greatly fail me, I can assert, that our best speakers do not invariably pronounce the participial *ing*, so as to rhyme with *sing*, *king*, and *ring*. Indeed, a very obvious exception seems to offer itself in those verbs that end in these letters, as a repetition of the ringing sound in successive syllables would produce a *tautophony* (see the word), and have a very bad effect on the ear; and therefore, instead of *singing*, *bringing*, and *flinging*, our best speakers are heard to pronounce *sing-in*, *bring-in*, and *fling-in*; and for the very same reason that we exclude the ringing sound in these words, we ought to admit it when the verb ends with *in*, for if, instead of *sinning*, *pinning*, and *beginning*, we should pronounce *sin-nin*, *pin-nin*, and *begin-nin*, we should fall into the same disgusting repetition as in the former case. The participial *ing*, therefore, ought always to have its ringing sound, except in those words formed from verbs in this termination; for *writing*, *reading*, and *speaking*, are certainly preferable to *writin*, *readin*, and *speakin*, wherever the pronunciation has the least degree of precision or solemnity.

411. *N* is mute when it ends a syllable, and is preceded by *l* or *m*, as *kiln*, *hymn*, *limn*, *solemn*, *column*, *autumn*, *condemn*. In *hym-ning*, and *lim-ning*, the *n* is generally pronounced, and sometimes, in very solemn speaking, in *condem-ning* and *contem-ning*; but, in both cases, contrary to analogy, which forbids any sound in the participle that was not in the verb (381).

P.

412. This letter is mute before *s* and *t* at the beginning of words, *psalm*, *psalmist*, *psalmody*, *psalmography*, *psalter*, *psaltry*; the prefix *pseudo*, signifying false, as *pseudography*, *pseudology*, and the interjection *pshaw*! To these we may add *ptisan*, *ptyalism*, *ptysmagogue*. It is mute in the middle of words between *m* and *t*, in *empty*, *sempstress*, *peremptory*, *sumptuous*, *presumptuous*, *redemption*, *exemption*, and *raspberry*. In *cupboard* it coalesces with and falls into its flat sound *b*, as if written *cub-board*. It is mute in a final syllable between the same letters, as *tempt*, *attempt*, *contempt*, *exempt*, *prompt*, *accompt*. In *receipt* it is mute between *i* and *t*, and in the military *corps* (a body of troops) both *p* and *s* are mute; as custom has acquiesced in the French pronunciation of most military terms.

PH.

413. *Ph* is generally pronounced like *f*, as in *philosophy*, *phantom*, etc. In *nephew* and *Stephen* it has the sound of *v*. In *diphthong* and *triphthong* the sound of *p* only is heard; and the *h* is mute likewise in *naphtha*, *ophthalmick*, etc. In *apophthegm* both letters are dropped. The same may be observed of *phthisis*, *phthisic*, and *phthisical*. In *sapphire* the first *p* slides into *ph*, by an accentual coalition of similar letters, very agreeable to analogy. See EXAGGERATE.

Q.

414. Q has always the sound of *k*: it is constantly followed by *u*, pronounced like *w*: and its general sound is heard in *quack*, *quill*, *queen*, etc. pronounced *kwack*, *kwill*, *kween*, etc. That the *u* subjoined to this letter has really the power of *w*, may be observed in the generality of words where *a* succeeds; for we find the vowel go into the broad sound in *quart*, *quarrel*, *quantity*, etc. as much as in *war*, *warrant*, *want*, etc. (85). But it must be carefully noted, that this broad sound is only heard under the accent; when the *a* preceded by *qu*, is not accented, it has the sound of every other accented *a* in the language (92). Thus the *a* in *quarter*, *quarrel*, *quadrant*, etc. because it has the accent, is broad: the same may be observed when the accent is secondary only (522) (527), as in *quadragesimal*, *quadrisyllable*, etc. but when the accent is on the succeeding syllable, as in *qua-dratick*, *qua-drangular*, etc. the *a* goes into the obscure sound approaching to the Italian *a*. (92).

415. As a great number of words, derived from the French, have these letters in them, according to our usual complaisance for that language, we adopt the French pronunciation: thus in *coquet*, *doquet*, *etiquette*, *masquerade*, *harlequin*, *oblique*, *antique*, *opaque*, *pique*, *piquant*, *piquet*, *burlesque*, *grotesque*, *casque*, *mosque*, *quadrille*, *quatercousin*, the *qu* is pronounced like *k*. *Quoif* and *quoit* ought to be written and pronounced *coif*, *coit*. *Paquet*, *laquey*, *chequer*, and *risque*, have been very properly spelled by Johnson as they are pronounced *packet*, *lackey*, *checker*, and *risk*. *Quoth* ought to be pronounced with the *u*, as if written *kwuth*, and therefore is not irregular. *Liquor* and *harlequin* always lose the *u*, and *conquer*, *conquerable*, and *conqueror*, sometimes, particularly on the stage. This deviation, however, seems not to have gone beyond recovery; and *conquest* is still regularly pronounced *congkwest*. *Quote* and *quotation* are perfectly regular, and ought never to be pronounced as some do, *cote* and *cotation*. *Cirque*, contracted from *circus*, and *cinque*, *cinquefoil*, *cinque-ports*, *cinque-spotted*, are pronounced *sirk* and *sink*: and *critique*, when we mean a criticism, to distinguish it from *critick*, is pronounced *criteek*, rhyming with *speak*. See QUOIT and QUOTATION.

R.

416. This letter is never silent, but its sound is sometimes transposed. In a final unaccented syllable, terminating with *re*, the *r* is pronounced after the *e*, as *acre*, *lucre*, *sabre*, *fibre*, *ochre*, *eagre*, *maugre*, *sepulchre*, *theatre*, *spectre*, *metre*, *petre*, *mitre*, *nitre*, *antre*, *lustre*, *accoutre*, *massacre*; to which we may add *centre* and *sceptre*, sometimes written *center* and *scepter*; but, in my opinion, very improperly, as this peculiarity is fixed, and easily understood; while reducing *meagre* to *meager* disturbs the rule, and adds another anomaly to our pronunciation, by making the *g* hard before *e* (98).

417. The same transposition of *r* is always perceived in the pronunciation of *apron* and *iron*; and often in that of *citron* and *saffron*, as if written *apurn*, *iurn*, *citurn*, *saffurn*: nor do I think the two first can be pronounced otherwise without a disagreeable stiffness; but the two last may preserve the *r* before the vowel with great propriety. *Children* and *hundred* have slid into this analogy, when used colloquially, but preserve the *r* before the *e* in solemn speaking.

418. As this letter is but a jar of the tongue, sometimes against the roof of the mouth, and sometimes at the orifice of the throat, it is the most imperfect of all the consonants; and, as its formation is so indefinite, no wonder, when it is not under the accent, that the vowels which precede it, should be so indefinite, in their sounds, as we may perceive in the words *friar*, *liar*, *elixir*, *nadir*, *mayor*, *martyr*, which, with respect to sound, might be written *friur*, *liur*, *elixur*, *nadur*, *mayur*, *martur* (98).

'These inaccuracies in pronunciation,' says an ingenious writer, 'we seem to have derived from our Saxon ancestors.' Dr. Hicks observes in the first chapter of his Saxon Grammar, that "Comparativa apud eos (Anglo-saxones) indifferenter exeunt in *ar, ær, er, ir, or, ur, yr*; "et Superlativa in *ast, æst, est, ist, ost, ust, yst*; participia praesentis temporis in *and, ænd, end, ind, ond, und, ynd*: præteriti verò in *ad, æd, id, od, ud, yd*; pro vario scilicet vel ævi vel loci dialecto." Upon various other occasions also they used two or more vowels and diphthongs indifferently; and this not always from difference of age or place, because these variations are frequently found in the same page. This will account for the difference between the spelling and pronunciation of such anomalous words as *busy* and *bury*, now pronounced as if written *bisy* and *bery* (the *i* and *e* having their common short sound) and formerly spelt indifferently with *e, u, or y*.' *Essay on the Harmony of Language*. Robson, 1774.

419. There is a distinction in the sound of this letter, scarcely ever noticed by any of our writers on the subject, which is, in my opinion, of no small importance; and that is, the rough and smooth *r*. Ben Jonson, in his Grammar, says it is sounded firm in the beginning of words, and more liquid in the middle and ends, as in *rarer, riper*; and so in the Latin. The rough *r* is formed by jarring the tip of the tongue against the roof of the mouth near the fore teeth: the smooth *r* is a vibration of the lower part of the tongue, near the root, against the inward region of the palate, near the entrance of the throat. This latter *r* is that which marks the pronunciation of England, and the former of Ireland. In England, and particularly in London, the *r* in *lard, bard, card, regard*, etc. is pronounced so much in the throat as to be little more than the middle or Italian *a*, lengthened into *laad, baad, caad, regaad*; while in Ireland the *r*, in these words, is pronounced with so strong a jar of the tongue against the fore-part of the palate, and accompanied with such an aspiration, or strong breathing, at the beginning of the letter, as to produce that harshness we call the Irish accent. But if this letter is too forcibly pronounced in Ireland, it is often too feebly sounded in England, and particularly in London, where it is sometimes entirely sunk; and it may, perhaps, be worthy of observation, that, provided we avoid a too forcible pronunciation of the *r*, when it ends a word, or is followed by a consonant in the same syllable, we may give as much force as we please to this letter, at the beginning of a word, without producing any harshness to the ear: thus *Rome, river, rage*, may have the *r* as forcible as in Ireland; but *bar, bard, card, hard*, etc. must have it nearly as in London.

S.

420. As the former letter was a jar, this is a hiss; but a hiss which forms a much more definite and complete consonant than the other. This consonant, like the other mutes, has a sharp and a flat sound; the sharp sound is heard in the name of the letter, and in the words *same, sin, this*; the flat sound is that of *z*, heard in *is, his, was*: and these two sounds, accompanied by the aspirate, or *h*, form all the varieties found under this letter (41).

421. *S* has always its sharp hissing sound at the beginning of words, as *soon, sin*, etc. and when it immediately follows any of the sharp mutes, *f, k, p, t*, as *scoffs, blocks, hips, pits*, or when it is added to the mute *e* after any of these letters, as *strifes, flakes, pipes, mites*.

422. *S* is sharp and hissing at the end of the monosyllables *yes, this, us, thus, gas*; and at the end of words of two or more syllables, if it be preceded by any of the vowels but *e*, and forms a distinct syllable: thus *es* in *pipes* and *mites* do not form a distinct syllable; and as they are preceded by a sharp mute, the *s* is sharp likewise: but in *prices* these

letters form a syllable, and the *s* is pronounced like *z*, according to the general rule.

423. The only exceptions to this rule are, the words *as*, *whereas*, *has*, *his*, *was*: for *bias*, *dowlas*, *Atlas*, *metropolis*, *basis*, *chaos*, *tripos*, *pus*, *chorus*, *cyprus*, etc. have the final *s* pronounced sharp and hissing.

424. Agreeably to this rule, the numerous terminations in *ous*, as *pious*, *superfluous*, etc. have the *s* sharp, and are pronounced exactly like the pronoun *us*; and every double *s* in the language is pronounced in the same manner, except in the words *dissolve*, *possess*, and their compounds; *scissors*, *hussy*, and *hussar*.

425. *S* in the inseparable preposition *dis*, when either the primary or secondary accent is on it (522), is always pronounced sharp and hissing: the word *dismal*, which seems to be an exception, is not so in reality; for, in this word *dis* is not a preposition: thus, *dissolute*, *dissonant*, etc. with the primary accent on *dis*; and *disability*, *disagree*, etc. with the secondary accent on the same letters, have the *s* sharp and hissing; but when the accent is on the second syllable, the *s* is either sharp or flat, as it is followed either by a vowel, or a sharp or flat consonant: thus, *disable*, *disaster*, *disease*, *disinterested*, *dishonest*, *disorder*, *disuse*, have all of them the *s* in *dis* flat like *z*, because the accent is not on it, and a vowel begins the next syllable; but *discredit*, *disfavour*, *diskindness*, *dispense*, *distaste*, have the *s* sharp and hissing, because a sharp consonant begins the succeeding accented syllable; and *disband*, *disdain*, *disgrace*, *disjoin*, *disvalue*, have the *s* flat like *z*, because they are succeeded by a flat consonant in the same situation (435).

426. *S*, in the inseparable preposition *mis*, is always sharp and hissing, whether the accent be on it or not; or whether it be followed either by a vowel, or a sharp or flat consonant, as *miscreant*, *misaim*, *misapply*, *misorder*, *misuse*, *misbegot*, *misdeem*, *misgovern*, etc. See the prefix *Mis*.

427. *S*, followed by *e* in the final syllable of adjectives, is always sharp and hissing, as *base*, *obese*, *precise*, *concise*, *globose*, *verbose*, *morbose*, *pulicose*, *tenebriose*, *corticose*, *jacose*, *oleose*, *rugose*, *desidiose*, *close*, *siliculose*, *calculose*, *tumulose*, *animose*, *venerose*, *arenose*, *siliginose*, *crinose*, *loose*, *operose*, *morose*, *edematose*, *comatose*, *acetose*, *aquose*, *siliquose*, *actuose*, *diffuse*, *profuse*, *occlude*, *recluse*, *abstruse*, *obtuse*, except *wise* and *otherguise*, and the pronominal adjectives *these* and *those*.

428. *S*, in the adjective termination *sive*, is always sharp and hissing, as *suasive*, *persuasive*, *assuasive*, *dissuasive*, *adhesive*, *cohesive*, *decisive*, *precisive*, *incisive*, *derisive*, *cicatrivative*, *visive*, *plausive*, *abusive*, *diffusive*, *infusive*, *inclusive*, *conclusive*, *exclusive*, *elusive*, *delusive*, *prelusive*, *allusive*, *collusive*, *amusive*, *obtrusive*, etc.

429. *S*, in the adjectives ending in *sory*, is always sharp and hissing, as *suasory*, *persuasory*, *decisory*, *derisory*, *delusory*, etc.

430. The same may be observed of *s* in the adjectives ending in *some*, as *troublesome*, etc. and substantives in *osity*, *generosity*, etc.

431. *Se*, preceded by the liquids *l*, *n*, or *r*, has the *s* sharp and hissing, as *pulse*, *appulse*, *dense*, *tense*, *intense*, *sense*, *verse*, *adverse*, etc. except *cleanse*.

S pronounced like *Z*.

432. *S* has always its flat buzzing sound, as it may be called, when it immediately follows any of the flat mutes *b*, *d*, *g* hard, or *v*, as *ribs*, *heads*, *rags*, *sieves*. (24).

433. *S* is pronounced like *z*, when it forms an additional syllable with *e* before it, in the plural of nouns, and the third person singular of verbs; even though the singulars and first persons end in sharp hissing sounds, as *asses*, *riches*, *cages*, *boxes*, etc. thus *prices* and *prizes*, have both the final *s* flat, though the preceding mute in the first word is sharp (422).

434. As *s* is hissing, when preceded by a liquid, and followed by *e* mute, as *transe*, *tense*, etc. so when it follows any of the liquids without the *e*, it is pronounced like *z*, as *morals*, *means*, *seems*, *hers*. In the same analogy, when *s* comes before any of the liquids, it has the sound of *z*, as *cosmetic*, *dismal*, *pismire*, *chasm*, *prism*, *theism*, *schism*, and all polysyllables ending in *asm*, *ism*, *osm*, or *ysm*, as *enthusiasm*, *judaism*, *microcosm*, *paroxysm*, etc.

435. *S*, in the preposition *dis*, is either sharp or flat, as it is accented or unaccented, as explained above; but it ought always to be pronounced like *z*, when it is not under the accent, and is followed by a flat mute, a liquid, or a vowel, as *disable*, *disease*, *disorder*, *disuse*, *disband*, *disdain*, *disgrace*, *disvalue*, *disjoin*, *dislike*, *dislodge*, *dismay*, *dismember*, *dis-mount*, *dismiss*, *disnatured*, *disrank*, *disrelish*, *disrobe* (425). Mr. Sheridan, and those orthoëpists who have copied him, seem to have totally overlooked this tendency in the liquids to convert the *s* to *z* when this letter ends the first syllable without the accent, and the liquids begin the second syllable with it.

436. *S* is pronounced like *z*, in the monosyllables *as*, *is*, *his*, *was*, *these*, *those*, and in all plurals whose singulars end in a vowel, or a vowel followed by *e* mute, as *commas*, *operas*, *shoes*, *aloes*, *dues*, and consequently when it follows the *w* or *y*, in the plurals of nouns, or the third person singular of verbs, as *ways*, *betrays*, *news*, *views*, etc.

437. Some verbs ending in *se* have the *s* like *z*, to distinguish them from nouns or adjectives of the same form.

Nouns.	Verbs.	Nouns.	Verbs.	Nouns.	Verbs.
<i>grease</i> . . .	to <i>grease</i>	<i>louse</i> . . .	to <i>louse</i>	<i>diffuse</i> . . .	to <i>diffuse</i>
<i>close</i> . . .	to <i>close</i>	<i>abuse</i> . . .	to <i>abuse</i>	<i>use</i>	to <i>use</i>
<i>house</i> . . .	to <i>house</i>	<i>excuse</i> . . .	to <i>excuse</i>	<i>rise</i>	to <i>rise</i>
<i>mouse</i> . . .	to <i>mouse</i>	<i>refuse</i> . . .	to <i>refuse</i>	<i>premise</i> . .	to <i>premise</i>

438. *Sy* and *sey*, at the end of words, have the *s* pronounced like *z*; if it has a vowel before it, with the accent on it, as *easy*, *greasy*, *queasy*, *cheesy*, *daisy*, *miszy*, *rosy*, *causey*, *noisy*; but if the accent is on the antepenultimate syllable, the *s* is sharp, as *heresy*, *poesy*, etc. if a sharp mute precede, the *s* is sharp, as *tricksy*, *tipsy*; if a liquid precede, and the accent is on the penultimate syllable, the *s* is flat, as *palsy*, *flimsy*, *clumsy*, *pansy*, *tansy*, *phrensy*, *quinsy*, *tolsey*, *whimsey*, *malmsey*, *jersey*, *kersey*. *Pursy* has the *s* sharp and hissing from its relation to *purse*, and *minstrelsey* and *controversy* have the antepenultimate and pre-antepenultimate accent: thus we see why *busy*, *bousy*, *lousy*, and *drowsy*, have the *s* like *z*, and *jealousy*, the sharp hissing *s*.

439. *S*, in the termination *sible*, when preceded by a vowel, is pronounced like *z*, as *persuasive*, *risible*, *visible*, *divisible*, *infusible*, *concludible*; but if a liquid consonant precede the *s*, the *s* then becomes sharp and hissing, as *sensible*, *responsible*, *tensible*, *reversible*, etc.

440. *S*, in the terminations *sary* and *sory*, is sharp and hissing, as *dispensary*, *adversary*, *suasory*, *persuasory*, *decisory*, *incisory*, *derisory*, *depulsory*, *compulsory*, *incensory*, *compensory*, *suspensory*, *sensory*, *responsory*, *cursory*, *discursory*, *lusory*, *elusory*, *delusory*, *illusory*, *collusory*. *Rosary* and *misery*, which have the *s* like *z*, are the only exceptions.

441. *S*, in the termination *ise*, is pronounced like *z*, except in the adjectives before mentioned, and a few substantives, such as *paradise*, *anise*, *rise*, *grise*, *verdigrise*, *mortise*, *travis*.

442. *S*, in the termination *sal* and *sel*, when preceded by a vowel, is pronounced like *z*, as *nasal*, *ousel*, *housel*, *nousel*, *reprisal*, *proposal*, *refusal*, and sharp and hissing when preceded by a consonant, as *mensal*, *universal*, etc.

443. *S*, in the termination *son*, *sen*, and *sin*, is pronounced like *z*, as *reason*, *season*, *treason*, *cargason*, *diapason*, *orison*, *benison*, *venison*, *denison*.

foison, poison, prison, damson, crimson, chosen, resin, rosin, raisin, cousin. But the *s* in *mason, bason, garrison, caparison, comparison, parson, and person*, is sharp and hissing (170).

444. *S*, after the inseparable prepositions *pre* and *pro*, is sharp, as in *presage, preside, presidial, preseance, presension, prosecute, prosecution, prosody, prosopopeia*, but flat like *z*, in *presence, president, presidency, presume, presumptive, presumption*; but where the *pre* is prefixed to a word which is significant when alone, the *s* is always sharp, as *pre-suppose, pre-surmise*, etc.

445. *S*, after the inseparable preposition *re*, is almost always pronounced like *z*, as *resemble, resent, resentment, reserve, reservation, reservoir, residue, resident, residentiary, reside, resign, resignation, resignation, resilience, resiliency, resiliation, resin, resist, resistance, resolve, resolution, resolute, result, resume, resumption, resurrection*.

446. *S* is sharp after *re* in *resuscitation, resupination*, etc. and when the word added to it is significant by itself, as *research, resiege, reseal, resurvey*. Thus to *resign*, with the *s* like *z*, signifies to yield up; but to *re-sign*, to sign again, has the *s* sharp, as in *sign*: so to *resound*, to reverberate, has the *s* like *z*; but to *re-sound*, to sound again, has the *s* sharp and hissing.

447. Thus we see, after pursuing this letter through all its combinations, how difficult it often is to decide by analogy, when we are to pronounce it sharp and hissing, and when flat like *z*. In many cases it is of no great importance: in others, it is the distinctive mark of a vulgar or a polite pronunciation. Thus *design* is never heard with the *s* like *z*, but among the lowest order of the people; and yet there is not the least reason from analogy that we should not pronounce it in this manner, as well as in *resign*; the same may be observed of *preside* and *assist*, which have the *s* sharp and hissing; and *reside* and *resist*, where the same letter is pronounced like *z*. It may, however, be remarked, that *re* has the *s* like *z* after it more regularly than any other of the prefixes.

448. It may, perhaps, be worthy of observation, that though *s* becomes sharp or flat, as it is followed by a sharp or flat consonant, or a liquid, as *cosmetic, dismal, disband, disturb*, etc. yet if it follows a liquid or a flat consonant, except in the same syllable, it is generally sharp. Thus the *s* in *tubs, suds*, etc. is like *z*; but in *subserve, subside, subsist*, it is sharp and hissing: and though it is flat in *absolve*, it is sharp in *absolute* and *absolution*; but if a sharp consonant precede, the *s* is always sharp and hissing, as *tipsy, tricky*: thus in the pronunciation of the word *Glasgow*, as the *s* is always sharp and hissing, we find the *g* invariably slide into its sharp sound *k*: and this word is always heard as if written *Glas-kow*. We see, therefore, that a preceding sharp consonant makes the succeeding *s* sharp, but not inversely.

449. *S* is always sharp and hissing when followed by *c*, except in the word *discern*.

S aspirated, or sounding like sh or zh.

450. *S*, like its fellow dental *t*, becomes aspirated, and goes either into the sharp sound *sh*, or the flat sound *zh*, when the accent is on the preceding vowel, and it is followed by a semi-consonant diphthong, as *nauseate*, or a diphthongal vowel, as *pleasure*, pronounced *nausheate* and *plezhure* (195).

451. *S*, in the termination *sion*, preceded by a vowel, goes into the flat aspiration *zh*, as *evasion, cohesion, decision, confusion*, pronounced *evazhion*, etc. but when it is preceded by a liquid or another *s*, it has the sharp aspiration *sh*, as *expulsion, dimension, reversion*, pronounced *expulshion*, etc.

452. The same may be observed of *s* before *u*; when a vowel precedes the *s*, with the accent on it, the *s* goes into the flat aspiration, as

pleasure, measure, treasure, rasure, pronounced *plezhure*, etc. but when preceded by a liquid, or another *s*, it is sounded *sh*, as *sensual, censure, tonsure, pressure*, pronounced *senshual, censhure*, etc.

453. From the clearness of this analogy, we may perceive the impropriety of pronouncing *Asia* with the sharp aspiration, as if written *Ashia*; when, by the foregoing rule, it ought, undoubtedly to be pronounced *Azhia*, rhyming with *Aspasia, euthanasia*, etc. with the flat aspiration of *z*. This is the Scotch pronunciation of this word, and, unquestionably, the true one: but if I mistake not, *Persia* is pronounced in Scotland with the same aspiration of *s*, and as if written *Perzhia*; which is as contrary to analogy as the other is agreeable to it.

454. The tendency of the *s* to aspiration before a diphthongal sound, has produced several anomalies in the language, which can only be detected by recurring to first principles: for which purpose it may be necessary to observe, that the accent or stress naturally preserves the letters in their true sound; and as feebleness naturally succeeds force, so the letters, immediately after the stress, have a tendency to slide into different sounds, which require less exertion of the organs. Hence the omission of one of the vowels in the pronunciation of the last syllable of *fountain, mountain, captain*, etc. (208); hence the short sound of *i* in *respite, servile*, etc.; hence the *s* pronounced like *z* in *disable*, where the accent is on the second syllable; and like *s* sharp and hissing in *disability*, where there is a secondary stress on the first syllable; and hence the difference between the *x* in *exercise*, and that in *exert*; the former having the accent on it, being pronounced *cks*, as if the word were written *ecksercise*; and the latter without the accent, pronounced *gz*, as if the word were written *egzert*. This analogy leads us immediately to discover the irregularity of *sure, sugar*, and their compounds, which are pronounced *shure* and *shugar*, though the accent is on the first syllable, and ought to preserve the *s* without aspiration; and a want of attending to this analogy has betrayed Mr. Sheridan into a series of mistakes in the sound of *s* in the words *suicide, presume, resume*, etc. as if written *shoo-icide, pre-zhoom, re-zhoom*, etc. but if this is the true pronunciation of these words, it may be asked, why is not *suit, suitable, pursue*, etc. to be pronounced *shoot, shootable, pur-shoo*? etc. If it be answered, Custom; I own this decides the question at once. Let us only be assured, that the best speakers pronounce *a* like *o*, and that is the true pronunciation: but those who see analogy so openly violated, ought to be assured of the certainty of the custom before they break through all the laws of language to conform to it (69) (71). See SUPERABLE.

455. We have seen, in a great variety of instances, the versatility of *s*, how frequently it slides into the sound of *z*: but my observation greatly fails me if it ever takes the aspiration, unless it immediately follows the accent, except in the words *sure, sugar*, and their compounds; and these irregularities are sufficient, without adding to the numerous catalogue we have already seen under this letter.

456. The analogy we have just been observing, directs us in the pronunciation of *usury, usurer, and usurious*. The first two have the accent on the first syllable, which permits the *s* to go into aspiration, as if the words were written *uzhury* and *uzhurer*: but the accent being on the second *u* in the last word, the *s* is prevented from going into aspiration, and is pronounced *uzurious* (479) (480).

457. Though the *ss* in *passion, mission*, etc. belong to separate syllables, as if spelt *pas-sion, mis-sion*, etc. yet the accent presses the first into the same aspiration as the last, and they are both pronounced with the sharp aspirated *hiss*, as if they were but one *s*. See EXAGGERATE.

458. *S* is silent in *isle, island, aisle, demesne, puisne, viscount*, and at the end of some words from the French. as *pas, sous, vis-à-vis*; and in *corps* the two last letters are silent, and the word is pronounced *core* (412).

T.

459. *T* is the sharp sound of *D* (41); but though the latter is often changed into the former, the former never goes into the latter. The sound to which this letter is extremely prone, is that of *s*. This sound of *t* has greatly multiplied the hissing in our own language, and has not a little promoted it in most modern tongues. That *p* and *b*, *t* and *d*, *k* and *g* hard, *s* and *z*, should slide into each other, is not surprising, as they are distinguished only by a nice shade of sound; but that *t* should alter to *s*, seems a most violent transition, till we consider the organic formation of these letters, and of those vowels which always occasion it. If we attend to the formation of *t*, we shall find that it is a stoppage of the breath by the application of the upper part of the tongue, near the end, to the correspondent part of the palate; and that if we just detach the tongue from the palate, sufficiently to let the breath pass, a hiss is produced which forms the letter *s*. Now the vowel that occasions this transition of *t* to *s*, is the squeezed sound of *e*, as heard in *y* consonant (8); which squeezed sound is a species of hiss; and this hiss, from the absence of accent, easily slides into the *s*, and *s* as easily into *sh*: thus mechanically is generated that hissing termination, *tion*, which forms but one syllable, as if written *shun* (195).

460. But it must be carefully remarked, that this hissing sound, contracted by the *t* before certain diphthongs, is never heard but after the accent: when the accent falls on the vowel immediately after the *t*, this letter, like *s* or *c* in the same situation, preserves its simple sound: thus the *c* in *social*, goes into *sh*, because the accent is on the preceding vowel; but it preserves the simple sound of *s* in *society*, because the accent is on the succeeding vowel. The same analogy is obvious in *satiate* and *satiety*; and is perfectly agreeable to that difference made by accent in the sound of other letters (71). See SATIETY.

461. As the diphthongs *ia*, *ie*, *io*, or *iu*, when coming after the accent, have the power of drawing the *t* into *sh*, so the diphthongal vowel *u*, in the same situation, has a similar power. If we analyse the *u*, we shall find it commence with the squeezed sound of *e*, equivalent to the consonant *y* (39). This letter produces the small hiss before taken notice of (459), and which may be observed in the pronunciation of *nature*, and borders so closely on *natshur*, that it is no wonder Mr. Sheridan adopted this latter mode of spelling the word to express its sound. The only fault of Mr. Sheridan in depicting the sound of this word, seems to be that of making the *u* short, as in *bur*, *cur*, etc. as every correct ear must perceive an elegance in lengthening the sound of the *u*, and a vulgarity in shortening it. The true pronunciation seems to lie between both.

462. But Mr. Sheridan's greatest fault seems to lie in not attending to the nature and influence of the accent: and because *nature*, *creature*, *feature*, *fortune*, *misfortune*, etc. have the *t* pronounced like *ch*, or *tsh*, as if written *crea-chure*, *fea-tshure*, etc. he has extended this change of *t* into *tch*, or *tsh*, to the word *tune*, and its compounds, *tutor*, *tutoress*, *tutorage*, *tutelage*, *tutelar*, *tutelary*, etc. *tumult*, *tumour*, etc. which he spells *tshoon*, *tshoon-eble*, etc. *tshoo-tur*, *tshoo-triss*, *tshootur-idzh*, *tshoo-tel-idzh*, *tshog-tel-er*, *tshoo-teler-y*, etc. *tshoo-mult*, *tshoo-mur*, etc. Though it is evident, from the foregoing observations, that as the *u* is under the accent, the preceding *t* is preserved pure, and that the words ought to be pronounced as if written *tewtor*, *tewmour*, etc. and neither *tshootur*, *tshoomult*, *tshoomour*, as Mr. Sheridan writes them, nor *tootor*, *toomult*, *toomour*, as they are often pronounced by vulgar speakers. See SUPER-
ABLE.

463. Here, then, the line is drawn by analogy. Whenever *t* comes before these vowels, and the accent immediately follows it, the *t* preserves its simple sound, as in *Miltiades*, *elephantiasis*, *satiety*, etc. but when

the accent precedes the *t*, it then goes into *sh*, *tch*, or *tsh*, as *natshure* or *natchure*, *vir-tshue* or *virtchue*, *na-shion* or *nashun*, *pashient* or *pashent*, etc. 464. In similar circumstances, the same may be observed of *d*, as *arduous*, *hideous*, etc. (293) (294) (376). Nor is this tendency of *t* before long *u* found only when the accent immediately precedes; for we hear the same aspiration of this letter in *spiritual*, *spirituous*, *signature*, *ligature*, *forfeiture*, as if written *spiritshual*, *spiritshuous*, *signatshure*, *ligatshure*, *forfeitshure*, etc. where the accent is two syllables before these letters; and the only termination which seems to refuse this tendency of the *t* to aspiration, is that in *tude*, as *latitude*, *longitude*, *multitude*, etc.

464. This pronunciation of *t* extends to every word where the diphthong or diphthongal sound commences with *i* or *e*, except in the terminations of verbs and adjectives, which preserve the simple in the augment, without suffering the *t* to go into the hissing sound; as *I pity*, *thou pitiest*, *he pities*, or *pitied*; *mightier*, *worthier*, *twentieth*, *thirtieth*, etc. This is agreeable to the general rule, which forbids adjectives or verbal terminations to alter the sound of the primitive verb or noun. See No. 381. But in the words *bestial*, *celestial*, *frontier*, *admixture*, etc. where the *s*, *x*, or *n* precedes the *t*, this letter is pronounced like *tch* or *tsh*, instead of *sh* (291), as *bes-tchial*, *celes-tshial*, *fron-tcheer*, *admixture*, etc. as also when the *t* is followed by *eu*, whatever letter precede, as *righteous*, *piteous*, *plenteous*, etc. pronounced *right-cheous*, *pit-cheous*, *plen-tcheous*, etc. The same may be observed of *t* when succeeded by *ou*, as *unctuous*, *presumptuous*, etc. pronounced *ung-tchuous*, *presumptchuous*, etc. See the words.

TH.

465. This lisping sound, as it may be called, is almost peculiar to the English (41) (50) (469). The Greek Θ was certainly not the sound we give it: like its principal letter it has a sharp and a flat sound; but these are so little subject to rule, that a catalogue will, perhaps, be the best guide.

466. *Th*, at the beginning of words, is sharp, as in *thank*, *think*, etc. except in the following words: *This*, *that*, *than*, *the*, *thee*, *their*, *them*, *then*, *thence*, *there*, *these*, *they*, *thine*, *thither*, *those*, *thou*, *though*, *thus*, *thy*, and their compounds.

467. *TH*, at the end of words, is sharp, as *death*, *breath*, etc. except in *beneath*, *both*, *with*; and the verbs *to wreath*, *to loath*, *to uncloath*, *to seeth*, *to smooth*, *to sooth*, *to mouth*: all which ought to be written with the *e* final; not only to distinguish some of them from the nouns, but to show that *th* is soft; for though *th*, when final, is sometimes pronounced soft, as in *to loath*, *to mauth*, etc. yet *the* at the end of words is never pronounced hard. There is as obvious an analogy for this sound of the *th* in these verbs, as for the *z* sound of *s* in verbs ending in *se* (437); and why we should write some verbs with *e*, and others without it, is inconceivable. The best way to show the absurdity of our orthography in this particular, will be to draw out the nouns and verbs as they stand in Johnson's Dictionary.

Adjectives and Nouns.	Verbs.	Adjectives and Nouns.	Verbs.
<i>breath</i> ,	to <i>breathe</i> .	<i>smooth</i> ,	to <i>smooth</i> .
<i>wreath</i> ,	to <i>wreath</i> ,	<i>mouth</i> ,	to <i>mouth</i> .
	to <i>inwreath</i> .	<i>swath</i> ,	to <i>swathe</i> .
<i>loath</i> ,	to <i>loathe</i> .	<i>sheath</i> ,	{ to <i>sheath</i> . to <i>sheathe</i> .
<i>cloth</i> ,	to <i>cloathe</i> ,	<i>sooth</i> ,	
	to <i>uncloath</i> .		
<i>bath</i> ,	to <i>bathe</i> .		

Surely nothing can be more evident than the analogy of the language in

This case. Is it not absurd to hesitate a moment at writing all the verbs with the *e* final? This is a departure from our great lexicographer, which he himself would approve, as nothing but inadvertency could have led him into this unmeaning irregularity. — It may not be improper to observe here, that those substantives which in the singular end with *th* sharp, adopt the *th* flat in the plural, as *path*, *paTHs*; *bath*, *baTHs*, etc. Such a propensity is there to slide into the flat sound of *s*, that we frequently hear this sound in the genitive case, as, *My wife's portion*, for *my wife's portion*. In the same manner we hear of paying so much for *houze rent and taxes*, instead of *house rent and taxes*; and shopkeepers tell us they have *goods of all prizes*, instead of *all prices*. Nay, some, go so far as to pronounce the plural of *truth*, *truTHs*; but this must be carefully avoided.

468. *Th* is hard in the middle of words, either when it precedes or follows a consonant, as *panther*, *nepenthe*, *orthodox*, *orthography*, *orthöepy*, *thwart*, *athwart*, *ethnic*, *misanthrope*, *philanthropy*, etc. except *brethren*, *farthing*, *farther*, *northern*, *worthy*, *burthen*, *murther*, where the *th* is flat; but the two last words are better written *burden* and *murder*.

469. *Th*, between two vowels, is generally soft in words purely English, as *father*, *feather*, *heathen*, *hither*, *thither*, *whither*, *whether*, *either*, *neither*, *weather*, *wether*, *with*, *gather*, *together*, *poth*, *mother*.

470. *Th*, between two vowels, particularly in words from the learned languages, is generally hard, as *apathy*, *sympathy*, *antipathy*, *Athens*, *atheist*, *authentick*, *author*, *authority*, *athirst*, *cathartic*, *cathedral*, *catholic*, *catheter*, *ether*, *ethicks*, *lethargy*, *Lethe*, *leviathan*, *litharge*, *lithotomy*, *mathesis*, *mathematicks*, *method*, *pathetick*, *plethora*, *polymathy*, *prothonotary*, *anathema*, *amethyst*, *theatre*, *amphitheatre*, *apothecary*, *apotheosis*.

471. *Th* is sometimes pronounced like simple *t*, as *Thomas*, *thyme*, *Thames*, *asthma*, *phthisis*, *phthisick*, *phthisical*, and is silent in *twelfthide*, pronounced *twelftide*.

T silent.

472. *T* is silent when preceded by *s*, and followed by the abbreviated terminations *en* and *le*, as *hasten*, *chasten*, *fasten*, *listen*, *glisten*, *christen*, *moisten*, which are pronounced as if written *hace'n*, *chace'n*, etc. in *bursten* the *t* is heard: so *castle*, *nestle*, *trestle*, *wrestle*, *thistle*, *whistle*, *epistle*, *bristle*, *gristle*, *jostle*, *apostle*, *throstle*, *bustle*, *justle*, *rustle*, are pronounced as if written *cassle*, *nessle*, etc. in *pestle* the *t* is pronounced; in *often*, *fasten*, and *soften*, the *t* is silent, and at the end of several words from the French, as *trait*, *gout* (taste), *eclat*. In the first of these words the *t* begins to be pronounced; in the last, it has been sometimes heard; but in the second, never. *Toupet* is more frequently written, *toupee*, and is therefore not irregular. In *billet-doux* the *t* is silent, as well as in *hautboy*. The same silence of *t* may be observed in the English words, *Christmas*, *chestnut*, *mortgage*, *ostler*, *bankruptcy*, and in the second syllable of *mistletoe*. In *currant* and *currants*, the *t* is always mute. See No. 102, 103. 405.

V.

473. *V* is flat *f*, and bears the same relation to it as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *z* to *s* (41). It is never irregular; and if ever silent, it is in the word *twelvemonth*, where both that letter and the *e* are, in colloquial pronunciation, generally dropped, as if written *twel'-month*.

W initial.

474. That *w* at the beginning of a word is a consonant, has been proved already (9) (59). It is always silent before *r*, as in, *wrack*, *wrangle*,

wrap, wrath, wreak, wreath, wreck, wren, wrench, wrest, wrestle, wretch, wriggle, wright, wring, wrinkle, wrist, write, writhe, wrong, wrought, wry, awry, bewray; and before *h*, and the vowel *o*, when long, as *whole, who*, pronounced *hole, hoo*, etc.

475. *W*, before *h*, is pronounced as if it were after the *h*, as *hoo-y, why, hoo-en, when*, etc. but in *whole, whoop*, etc. the single and double *o* coalescing with the same sound in *w*, this last letter is scarcely preceptible. In *swoon*, however, this letter is always heard; and pronouncing it *soon*, is vulgar. In *sword* and *answer* it is always silent. In *two* it mingles with its kindred sound, and the number *two* is pronounced like the adverb *too*. In the prepositions *toward* and *towards*, the *w* is dropped, as if written *toard* and *toards*, rhyming with *hoard* and *hoards*; but in the adjectives and adverbs *toward* and *towardly, froward* and *frowardly* the *w* is heard distinctly. It is sometimes dropped in the last syllable of *awkward*, as if written *awkard*; but this pronunciation is vulgar.

X.

476. *X* is a letter composed of those which have been already considered, and therefore will need but little discussion (48) (51). It is flat or sharp like its component letters, and is subject to the same laws.

477. *X* has a sharp sound like *ks*, when it ends a syllable with the accent upon it, as *exercise, excellence*, etc. or when the accent is on the next syllable, if it begin with a consonant, as *excuse, expense*, etc. (71)

478. *X* has its flat sound like *gz*, when the accent is not on it, and the following syllable having the accent begins with a vowel, as *exert, example, exist*, etc. pronounced *egzert, egzample, egzist*, etc. The same sound may be observed if *h* follow, as in *exhibit, exhale*, etc. pronounced *egzhibit, egz hale*; but if the secondary accent be on the *x*, in the polysyllables *exhibition, exhalation*, etc. this letter is then sharp, as in *exercise* (71); but in compound words, where the primitive ends in *x*, this letter retains its primitive sound, as *fixation, taxation, vexation, vexations, relaxation*, etc. to which we may add the simples in our language, *doxology* and *proximity*; so that this propensity of *x* to become *egz*, seems confined to the inseparable preposition.

479. *X*, like *s*, is aspirated, or takes the sound of *h* after it, only when the accent is before it: hence the difference between *luxury* and *luxurious; anxious* and *anxiety*: in the true pronunciation of which words, nothing will direct us but recurring to first principles. It was observed that *s* is never aspirated, or pronounced like *sh*, but when the accent is on the preceding syllable (450); and that when the accent is on the succeeding vowel, though the *s* frequently is pronounced like *z*, it is never sounded *zh*: from which premises we may conclude, that *luxury* and *luxurious* ought to be pronounced *luckshury* and *lugzurious*, and not *lug-zho-ryus*, as Mr. Sheridan spells it. The same error runs through his pronunciation of all the compounds, *luxuriance, luxuriant, luxuriate*, etc. which unquestionably ought to be pronounced *lug-zu-ri-ance, lug-zu-ri-ant, lug-zu-ri-ate*, etc. in four syllables, and not in three only, as they are divided in his Dictionary.

480. The same principles will lead us to decide in the words *anxious* and *anxiety*: as the accent is before the *x* in the first word, it is naturally divisible into *angkshious*, and as naturally pronounced *angk-shus*; but as the accent is after the *x* in the second word, and the hissing sound cannot be aspirated (456), it must necessarily be pronounced *angziety*. But Mr. Sheridan, without any regard to the component letters of these words, or the different position of the accent, has not only spelled them without aspiration, but without letting the *s*, in the composition of the last word, go into *z*; for thus they stand in his Dictionary: *ank-syus, ank-si-e-ty* (456).

481. The letter *x*, at the beginning of words, goes into *z*, as *Xerxes*.

Xenophon, etc. pronounced *Zerxes*, *Zenophon*, etc. it is silent at the end of the French *billet-doux*, and pronounced like *s* in *beaux*; often and better written *beaus*.

Y initial.

482. Y, as a consonant, has always the same 'sound'; and this has been sufficiently described in ascertaining its real character (40): when it is a vowel at the end of a word or syllable with the accent upon it, it is sounded exactly like the first sound of *i*, as *cy-der*, *ty-rant*, *re-ply*, etc. but at the end of a word or syllable, without the accent, it is pronounced like the first sound of *e*, *liberty*, *fury*, *tenderly*, etc.

Z.

483. Z is the flat *s*, and bears the same relation to it as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *v* to *f*. Its common name is *izzard*, which Dr. Johnson explains into *s* hard; if, however, this be the meaning, it is a gross misnomer: for the *z* is not the hard, but the soft *s**): but as it has a less sharp, and therefore not so audible a sound, it is not impossible that it may mean *s* surd. *Zed*, borrowed from the French, is the more fashionable name of this letter; but, in my opinion, not to be admitted, because the names of the letters ought to have no diversity.

484. Z, like *s*, goes into aspiration before a diphthong, or a diphthongal vowel after the accent, as is heard in *vizier*, *glazier*, *grazier*, etc. pronounced *vizh-i-er*, *glazh-i-er*, *grazh-i-er*, etc. The same may be observed of *azure*, *razure*, etc.

485. Z is silent in the French word *rendez-vous*; and is pronounced in the Italian manner, as if *t* were before it, in *mezzotinto*, as if written *metzotinto*.

Thus have we endeavoured to exhibit a just idea of the principles of pronunciation, both with respect to single letters, and their various combinations into syllables and words. The attentive reader must have observed how much the sounds of the letters vary, as they are differently associated, and how much the pronunciation of these associations depends upon the position of the accent. This is a point of the utmost importance, and a want of attending to it has betrayed several ingenious men into the grossest absurdities. This will more fully appear in the observations on accent, which is the next point to be considered.

OF THE NATURE OF ACCENT.

486. The accent of the ancients is the opprobrium of modern criticism. Nothing can show more evidently the fallibility of the human faculties than the total ignorance we are in at present of the nature of the Latin and Greek accent**). This would be still more surprising if a phenomenon of a similar kind did not daily present itself to our view. The accent of the English language, which is constantly sounding in our ears,

*) Professor Ward, speaking of the reason for doubling the *s* at the end of words, says, "*s* doubled retains its proper force, which, when single at the end of words, is softened into *z*, as *his*, *hiss*." And Dr. Wallis tells us, that it is almost certain when a noun has *s* hard in the last syllable, and becomes a verb; that in the latter case the *s* becomes soft, as a *house* is pronounced with the hard *s*, and to *house* with the *s* soft.

**) See observations on the Greek and Latin Accent and Quantity, at the end of the Key to the Classical Pronunciation of Greek, Latin, and Scripture Proper Names.

and every moment open to investigation, seems as much a mystery as that accent which is removed almost two thousand years from our view. Obscurity, perplexity, and confusion, run through every treatise on the subject, and nothing could be so hopeless as an attempt to explain it, did not a circumstance present itself, which at once accounts for the confusion, and affords a clue to lead us out of it.

487. Not one writer on accent has given us such a definition of the voice as acquaints us with its essential properties: they speak of high and low, loud and soft, quick and slow; but they never once mention that striking property which distinguishes speaking from singing sounds, and which, from its sliding from high to low, and from low to high, may not improperly be called the inflection of the voice. No wonder, when writers left this out of the account, that they should blunder about the nature of accent: it was impossible they should do otherwise; so partial an idea of the speaking voice must necessarily lead them into error. But let us once divide the voice into its rising and falling inflections, the obscurity vanishes, and accent becomes as intelligible as any other part of language.

488. Keeping this distinction in view, let us compare the accented syllables with others, and we shall find this general conclusion may be drawn: "The accented syllable is always louder than the rest; but when it has the rising inflection, it is higher than the preceding, and lower than the succeeding syllable: and when it has the falling inflexion, it is pronounced higher as well as louder than the other syllables, either preceding or succeeding." The only exception to this rule is, "when the accent is on the last syllable of a word which has no emphasis, and which is the concluding word of a discourse." Those who wish to see this clearly demonstrated may consult *Elements of Elocution*, second edition, page 181. On the present occasion it will be sufficient to observe, that the stress we call accent is as well understood as is necessary for the pronunciation of single words, which is the object of this treatise; and therefore, considering accent merely as stress, we shall proceed to make some remarks on its proper position in a word, and endeavour to detect some errors in the use and application of it.

The different Positions of the English Accent.

489. Accent, in its very nature, implies a comparison with other syllables less forcible; hence we may conclude that monosyllables, properly speaking, have no accent: when they are combined with other monosyllables and form a phrase, the stress which is laid upon one, in preference to others, is called emphasis. As emphasis evidently points out the most significant word in a sentence, so, where other reasons do not forbid, the accent always dwells with greatest force on that part of the word which, from its importance, the hearer has always the greatest occasion to observe; and this is necessarily the root, or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, so the first and most natural law of accentuation seems to operate less in fixing the stress than any of the other. Our own Saxon terminations, indeed, with perfect uniformity, leave the principal part of the word in quiet possession of what seems its lawful property (501); but Latin and Greek terminations, of which our language is full, assume a right of preserving their original accent, and subjecting many of the words they bestow upon us, to their own classical laws.

490. Accent, therefore, seems to be regulated, in a great measure, by etymology. In words from the Saxon, the accent is generally on the root; in words from the learned languages, it is generally on the termination; and if to these we add the different accent we lay on some words, to distinguish them from others, we seem to have the three great principles of accentuation; namely, the radical, the terminational, and the distinctive.

Accent on Dissyllables.

491. Every word of two syllables has necessarily one of them accented, and but one. It is true, for the sake of emphasis, we sometimes lay an equal stress upon two successive syllables, as *di-rect*, *some-times*; but when these words are pronounced alone, they have never more than one accent. For want of attending to this distinction, some writers have roundly asserted, that many dissyllables have two accents, such as *convoy*, *concourse*, *discord*, *shipwreck*: in which, and similar instances, they confound the distinctness, with which the latter syllables are necessarily pronounced, with accentual force; though nothing can be more different. Let us pronounce the last syllable of the noun *torment* as distinctly as we please, it will still be very different with respect to force, from the same syllable in the verb *to torment*, where the accent is on it; and if we do but carefully watch our pronunciation, the same difference will appear in every word of two syllables throughout the language. The word *Amen* is the only word which is pronounced with two consecutive accents when alone.

492. There is a peculiarity of accentuation in certain words of two syllables, which are both nouns and verbs, that is not unworthy of notice; the nouns having the accent on the first syllable, and the verbs on the last. This seems an instinctive effort in the language (if the expression will be allowed me) to compensate in some measure for the want of different terminations for these different parts of speech*).

The words which admit of this diversity of accent are the following:

Nouns.	Verbs.	Nouns.	Verbs.	Nouns.	Verbs.
<i>ábject</i> ,	to <i>abjéct</i> .	<i>cóntest</i> ,	to <i>contést</i> .	<i>óbject</i> ,	to <i>objéct</i> .
<i>ábsent</i> ,	to <i>absént</i> .	<i>cóntact</i> ,	to <i>contráct</i> .	<i>pérfume</i> ,	to <i>perfúme</i> .
<i>ábstract</i> ,	to <i>abstráct</i> .	<i>cóntラスト</i> ,	to <i>contrást</i> .	<i>pérmit</i> ,	to <i>permit</i> .
<i>áccent</i> ,	to <i>accént</i> .	<i>cóntvent</i> ,	to <i>convént</i> .	<i>préfix</i> ,	to <i>prefix</i> .
<i>áffix</i> ,	to <i>affix</i> .	<i>cónverse</i> ,	to <i>converse</i> .	<i>prémise</i> ,	to <i>premise</i> .
<i>ássign</i> ,	to <i>assign</i> .	<i>cónvert</i> ,	to <i>convért</i> .	<i>présage</i> ,	to <i>preságe</i> .
<i>áugment</i> ,	to <i>augment</i> .	<i>cónvict</i> ,	to <i>convict</i> .	<i>présent</i> ,	to <i>présént</i> .
<i>bómbard</i> ,	to <i>bombárd</i> .	<i>cónvoy</i> ,	to <i>convóy</i> .	<i>próduce</i> ,	to <i>producé</i> .
<i>cément</i> ,	to <i>cément</i> .	<i>désert</i> ,	to <i>desért</i> .	<i>próject</i> ,	to <i>proyéct</i> .
<i>colleágue</i> ,	to <i>colléague</i> .	<i>discount</i> ,	to <i>discount</i> .	<i>prótest</i> ,	to <i>protést</i> .
<i>colleét</i> ,	to <i>colleét</i> .	<i>déscant</i> ,	to <i>descánt</i> .	<i>rébel</i> ,	to <i>rebel</i> .
<i>cómpact</i> ,	to <i>compáct</i> .	<i>digest</i> ,	to <i>digést</i> .	<i>récord</i> ,	to <i>recórd</i> .
<i>cómpound</i> ,	to <i>compóund</i> .	<i>éssay</i> ,	to <i>essáy</i> .	<i>réfuse</i> ,	to <i>refúse</i> .
<i>cómpress</i> ,	to <i>compréss</i> .	<i>éxport</i> ,	to <i>expórt</i> .	<i>súbject</i> ,	to <i>subyéct</i> .
<i>cóncert</i> ,	to <i>concért</i> .	<i>éxtract</i> ,	to <i>extráct</i> .	<i>súrvey</i> ,	to <i>survéy</i> .
<i>cóncrete</i> ,	to <i>concréte</i> .	<i>éxile</i> ,	to <i>exile</i> .	<i>tórmént</i> ,	to <i>tormént</i> .
<i>cónduct</i> ,	to <i>conduct</i> .	<i>férment</i> ,	to <i>fermént</i> .	<i>tráject</i> ,	to <i>trajéct</i> .
<i>cóncfine</i> ,	to <i>confine</i> .	<i>fréquent</i> ,	to <i>frequént</i> .	<i>tránsfer</i> ,	to <i>transfér</i> .
<i>cóncflict</i> ,	to <i>conflict</i> .	<i>import</i> ,	to <i>impórt</i> .	<i>tránsport</i> ,	to <i>transpórt</i> .
<i>cónserve</i> ,	to <i>consérve</i> .	<i>incense</i> ,	to <i>incénse</i> .	<i>átribute</i> ,	to <i>attribúte</i> .
<i>cónsort</i> ,	to <i>consórt</i> .	<i>insult</i> ,	to <i>insúlt</i> .		

*) It is not improbable that the verb, by receiving a participial termination, has inclined us to pronounce that part of speech with an accent nearer the end than we do the noun: for though we can without any difficulty pronounce the verb with the accent on the noun, we cannot so easily pronounce the participle and the adverb formed from it with that accent; thus we can pronounce *to transport* with the accent on the first syllable; but not so easily *transporting* and *transportingly*. This is a solid reason for the distinction, and ought to induce us, where we can, to observe it. *A sépulchre* and *to sepúlchre* seem to require it. See the word.

493. To this analogy, some speakers are endeavouring to reduce the word *contents*; which, when it signifies the matter contained in a book, is often heard with the accent on the first syllable; but though this pronunciation serves to distinguish words which are different in signification, and to give, in some measure, a difference of form to the noun and verb, in which our tongue is remarkably deficient, still it is doubtful whether this distinction be of any real advantage to the language. See *Bowl*. This diversity of accentuation seems to have place in some compound verbs. See *COUNTERBALANCE* and the subsequent words.

494. Sometimes words have a different accent, as they are adjectives or substantives.

Substantives	Adjectives.	Substantives	Adjectives.
<i>áugust</i> , the month.	<i>august</i> , noble.	<i>instinct</i> .	<i>instinct</i> .
<i>cómpact</i>	<i>compact</i> .	<i>invalid</i> .	<i>inválid</i> .
<i>champaign</i> , wine.	<i>champaign</i> , open.	<i>Levánt</i> , a place.	<i>levánt</i> , eastern.
<i>éxile</i> , banishment.	<i>exile</i> , small.	<i>minute</i> of time.	<i>minúte</i> , small.
<i>gallánt</i> , a lover.	<i>gállant</i> .	<i>súpine</i> , in grammar.	<i>supine</i> , indolent.

495. Sometimes the same parts of speech have a different accent to make a difference of signification:

to <i>búffet</i> , a blow.	<i>buffèt</i> , a cupboard.	<i>désert</i> , a wilderness.	<i>desért</i> , merit.
to <i>cónjure</i> , to practise ma- gic.	} <i>conjúre</i> , to entreat.	<i>sinister</i> , insidious.	<i>siníster</i> , the left side.

496. In this analogy some speakers pronounce the word *concordance* with the accent on the first syllable, when it signifies a dictionary of the Bible; and with the accent on the second, when it signifies agreement: but besides that, there is not the same reason for distinguishing nouns from each other, as there is nouns from verbs; the accent on the first syllable of the word *concordance* gives a harshness and poverty to its sound, which ought to be avoided.

497. But though the different accentuation of nouns and verbs of the same form does not extend so far as might be expected, it is certain, that in words of two syllables, where the noun and verb are of different forms, there is an evident tendency in the language to place the accent upon the first syllable of the noun, and on the last of the verb. Hence the nouns *outrage*, *upstart*, and *uproar*, have the accent on the first syllable; and the verbs to *uplift*, to *uphold*, and to *outstrip*, on the last.

498. This analogy will appear still more evident if we attend to the accent of those nouns and verbs which are compounded of two words. Every dissyllable compounded of words which, taken separately, have a meaning, may be deemed a qualified substantive; and that word which qualifies the other, is that which most distinguishes it, and consequently is that which ought to have the accent: accordingly we find that *inkhorn*, *outrage*, *chairman*, *freehold*, *sand-box*, *book-case*, *penknife*, have the accent on the first syllable, which is the specifying part of the word; while *gainsay*, *foresee*, *overlook*, *undersell*, have the accent on the last syllable, which is the least distinguishing part of the word. This rule, however, is either by the caprice of custom, or the love of harmony, frequently violated, but is sufficiently extensive to mark the general tendency of the language. Akenside brings the verb to *comment* under this analogy:

"..... The sober zeal

"Of age, *commenting* on prodigious things."

Pleasures of the Imagination,

'And Milton, in the same manner, the verb to *commerce*:

"And looks *commercing* with the skies,

"Thy rapt soul sitting in thine eyes."

Il Penseroso.

499. Something very analogous to this we find in the nouns we verbalize, by changing the *s* sharp of the noun into the *s* flat, or *z* of the verb (437), as a *use*, and to *use*; where we may remark, that when the word in both parts of speech is a monosyllable, and so not under the laws of accent, the verb, however, claims the privilege of lengthening the sound of the consonant, when it can, as well as when it cannot, prolong the accentuation: thus we not only find *grass* altered to *graze*, *brass* to *braze*, *glass* to *glaze*, *price* to *prize*, *breath* to *breathe*, etc. but the *c* or *s* sharp altered to the *s* flat in *advice* to *advise*, *excuse* to *excuse*, *device* to *devise*, etc. The noun adopting the sharp hissing sound, and the verb the soft buzzing one, without transferring the accent from one syllable to another. The vulgar extend this analogy to the noun *practice* and the verb to *practise*, pronouncing the first with the *i* short, and the *c* like sharp *s*, as if written, *practiss*, and the last with the *i* long, and the *s* like *z*, as if written *practize*; but correct speakers pronounce the verb like the noun; that is, as if written *practiss*. The noun *prophecy*, and the verb to *prophesy*, follow this analogy, only by writing the noun with the *c*, and the verb with the *s*, and without any difference of sound, except pronouncing the *y* in the first like *e*, and in the last like *i* long; where we may still discover a trace of the tendency to the *barytone* pronunciation in the noun, and the *oxytone* in the verb (467). See the words.

500. This seems to be the favourite tendency of English verbs; and where we find it crossed, it is generally in those formed from nouns, rather than the contrary: agreeably to this, Dr. Johnson has observed, that though nouns have often the accent on the latter, yet verbs have it seldom on the former syllable; those nouns which, in the common order of language, must have preceded the verbs, often transmit this accent to the verbs they form, and inversely: thus the noun *water* must have preceded the verb to *water*, as the verb to *correspond* must have preceded the noun *correspondent*; and to *pursue* must claim priority to *pursuit*. So that we may conclude, whenever verbs deviate from this rule, it is seldom by chance, and generally in those words only where a superior law of accent takes place.

Accent on Trisyllables.

501. As words increase in syllables, the more easily is their accent known. Nouns sometimes acquire a syllable by becoming plural; adjectives increase a syllable by being compared; and verbs by altering their tense, or becoming participles; adjectives become adverbs, by adding *ly* to them; and prepositions precede nouns or verbs without altering the accent of the words to which they are prefixed: so that when once the accent of dissyllables is known, those polysyllables, whose terminations are perfectly English, have likewise their accent invariably settled. Thus *lion* becomes *lioness*; *poet*, *poetess*; *polite* becomes *politer*, or *politely*, or even *politelier*; *mischief*, *mischievous*; *happy*, *happiness*; nay, *lioness* becomes *lionesses*; *mischief*, *mischievousness*; and *service*, *serviceable*, *serviceableness*, *serviceably*, and *unserviceably*, without disturbing the accent, either on account of the prepositive *un*, or the subjunctives *able*, *ably*, and *ableness*.

502. Hence we may perceive the glaring absurdity which prevails even in the first circles; that of pronouncing the plural of *princess*, and even the singular, with the accent on the second syllable, like *success* and *successes*; for we might just as well say, *dutchéss*, and *dutchésses*, as *princéss* and *princésses*; nor would a correct ear be less hurt with the latter than the former.

503. So few verbs of three syllables follow the analogy observable in those of two, that of protracting the accent to the last syllable, that this economy seems peculiar to dissyllables: many verbs, indeed, of three

syllables, are compounded of a preposition of two syllables: and then, according to the primary law of formation, and not the secondary of distinction, we may esteem them radical, and not distinctive: such are *contradict*, *intercede*, *supercede*, *contraband*, *circumscribe*, etc. while the generality of words ending in the verbal terminations *ise* and *ize*, retain the accent of the simple, as *criticise*, *tyrannise*, *modernise*, etc. and the whole tribe of trisyllable verbs in *ate*, very few excepted, refuse the accent on the last syllable: but words of three syllables often take their accent from the learned languages from which they are derived; and this makes it necessary to inquire how far English accent is regulated by that of the Greek and Latin.

Of the influence of the Greek and Latin Accent on the Accent of English Polysyllables.

(a) As our language borrows so largely from the learned languages, it is not wonderful that its pronunciation should be in some measure influenced by them. The rule for placing the Greek accent was, indeed, essentially different from that of the Latin; but words from the Greek, coming to us through the Latin, are often so much latinized as to lose their original accent, and to fall into that of the Latin; and it is the Latin accent which we must chiefly regard, as that which influences our own.

(b) The first general rule that may be laid down is, that when words come to us whole from the Greek or Latin, the same accent ought to be preserved as in the original: thus *horizon*, *sonorous*, *decorum*, *dictator*, *gladiator*, *mediator*, *delator*, *spectator*, *adulator*, etc. preserve the penultimate accent of the original; and yet the antepenultimate tendency of our language has placed the accent on the first syllable of *orator*, *senator*, *auditor*, *minister*, *cicatrix*, *plethora*, etc. in opposition to the Latin pronunciation of these words, and would have infallibly done the same by *abdomen*, *bitumen*, and *acumen*, if the learned had not stepped in to rescue these classical words from the invasion of the Gothic accent, and to preserve the stress inviolably on the second syllable: nor has even the interposition of two consonants been always able to keep the accent from mounting up to the antepenultimate syllable, as we may see in *minister*, *sinister*, *character*, *magistrate*, etc. and this may be said to be the favourite accent of our language. See MISCELLANY.

(c) But notwithstanding this prevalence of the antepenultimate accent, the general rule still holds good; and more particularly in words a little removed from common usage, such as terms in the arts and sciences: these are generally of Greek original; but coming to us through the Latin, most commonly contract the Latin accent when adopted into our language. This will appear plainly by the following lists: and first, let us select some where the Greek and Latin accents coincide:

<i>plethōra</i> ,	πληθώρα.	<i>antiphrāsis</i> ,	ἀντίφρασις.
<i>metabāsis</i> ,	μετάβασις.	<i>protāsis</i> ,	πρότασις.
<i>emphāsis</i> ,	ἐμφασις.	<i>metathēsis</i> ,	μετάθεσις.
<i>antispāsis</i> ,	ἀντίσπασις.	<i>epenthēsis</i> ,	ἐπένθεσις.
<i>antithēsis</i> ,	ἀντίθεσις.	<i>aphaerēsis</i> ,	ἀφαίρεσις.

(d) Another list will show us where the accents of these languages differ:

<i>antanaclāsis</i> ,	ἀντανάκλασις.	<i>auxēsis</i> ,	αὐξησις.
<i>catachrēsis</i> ,	κατάχρησις.	<i>mathēsis</i> ,	μάθησις.
<i>paracentēsis</i> ,	παραινέτησις.	<i>exegēsis</i> ,	ἐξηγησις.
<i>aposiopēsis</i> ,	ἀποσιώπησις.	<i>hydrophōbia</i> ,	ὕδροφοβία.
<i>antíptōsis</i> ,	ἀντίπτωσις.	<i>cyclopædia</i> ,	κυκλοπαιδεία.
<i>anadiplosis</i> ,	ἀναδίπλωσις.	<i>aporía</i> ,	ἀπορία.

prosopopœia, προσωποποιΐα.
epiphonēma, ἐπιφώνημα.
diaphorēsis, διαφορῆσις.

diplōma, δῖπλωμα.
paragōge, παραγωγή.
apostrophē, ἀποστροφή.

In this list we perceive the peculiar tendency of the Latin language to accent the long penultimate vowel, and that of the Greek, to pay no regard to it, if the last vowel is short, but to place the accent on the antepenultimate. It will, however, be easily perceived, that in this case we follow the Latin analogy, this analogy will appear more evident by a list of words ending in *osis*, where, though the *o* in the penultimate syllable is the omega, the Greek accent is on the antepenultimate:

ὑπερσάρκωσις,	ἀναμόρφωσις,	ἀναστρέμωσις,	ἀμαύρωσις,
ἀποθέωσις,	μεταμόρφωσις,	συνάρθρωσις,	συνοικειώσις,
γόμφωσις,	παραφίμωσις,	διόρθωσις,	ἀπονεύρωσις.

This analogy has led us to accent certain words, formed from the Greek, where the omega was not in the penultimate of the original, in the same manner as those words where this long vowel was found: such as *exostosis*, formed from *ἐκ* and *ὄσσειον*, *synneurosis* from *σύν* and *νεῦρον*, etc. This tendency therefore has sufficiently formed an analogy; and since rules, however absurdly formed at first, are better than no rules at all, it would, in my opinion, be advisable to consider every word of this form as subject to the penultimate accent, and to look upon *apotheosis* and *metamorphosis*, as exceptions.

(e) The next rule we may venture to lay down as a pretty general one, is, that if the words derived from the learned languages, though anglicised by altering the termination, contain the same number of syllables as in the original languages, they are generally to be pronounced with the same accent: that is, with the same accent as the first person present of the indicative mood active voice, or as the present participle of the same verbs. The reality of this rule will best appear by a selection of such classes of words as have an equal number of syllables in both languages.

(f) Words which have *a* in the penultimate syllable:

<i>prévalent</i> ,	<i>prævālens</i> .	<i>infamous</i> ,	<i>infāmis</i> .
<i>equivalent</i> ,	<i>æquivālens</i> .	<i>propagate</i> ,	<i>propāgo</i> .
<i>adjacent</i> ,	<i>adjācens</i> .	<i>indagate</i> ,	<i>indāgo</i> .
<i>ligament</i> ,	<i>ligāmen</i> .	<i>suffragan</i> ,	<i>suffrāgans</i> .

In this small class of words we find all but the first two have a different accent in English from that of the Latin. The rule for placing the accent in that language being the simplest in the world: if the penultimate syllable is long, the accent is on it; if short, the accent is on the antepenultimate.

(g) Words which have *e* in the penultimate syllable:

<i>pénétrate</i> ,	<i>penētro</i> .	<i>exúberant</i> ,	<i>exubērans</i> .
<i>discrepant</i> ,	<i>discrepāns</i> .	<i>éminent</i> ,	<i>emīnens</i> .
<i>précédent</i> ,	<i>præcēdens</i> .	<i>éxcellent</i> ,	<i>excellēns</i> .
<i>élegant</i> ,	<i>elēgans</i> .	<i>álienate</i> ,	<i>aliēno</i> .
<i>exúperant</i> ,	<i>exupērans</i> .	<i>délegate</i> ,	<i>delēgō</i> .

In this class we find the penultimate *e* accented in English as in Latin, except in the three last words. The word *alienate* departs from the Latin accentuation, by placing the stress on the first syllable, as if derived from the English noun *alien*. The *e* in *penetro* is either long or short in Latin, and in this case we generally prefer the short sound to the long one,

(h) Words which have *i* in the penultimate syllable:

acclivous,	<i>acclivus.</i>	beneficent,	<i>beneficus.</i>
declivous,	<i>declivus.</i>	accident,	<i>accidens.</i>
proclivous,	<i>proclivus.</i>	évident,	<i>evidens.</i>
litigant,	<i>litigans.</i>	indigent,	<i>indigens.</i>
mitigant,	<i>mitigans.</i>	diligent,	<i>diligens.</i>
sibilant,	<i>sibilans.</i>	négligent,	<i>negligens.</i>
vigilant,	<i>vigilans.</i>	éxigence,	<i>exigens.</i>
fulminant,	<i>fulminans.</i>	intelligence,	<i>intelligens.</i>
discriminate,	<i>discrimino.</i>	deficiency,	<i>deficiens.</i>
perspicience,	<i>perspicuens.</i>	méndicant,	<i>mendicans.</i>
conscience,	<i>consciens.</i>	résident,	<i>residens.</i>
obédience,	<i>obediens.</i>	diffidence,	<i>diffidens.</i>
pestilence,	<i>pestilens.</i>	confidence,	<i>confidens.</i>
supplicate,	<i>supplicans.</i>	investigate,	<i>investigo.</i>
explicate,	<i>explicans.</i>	castigate,	<i>castigo.</i>
abdicate,	<i>abdicans.</i>	extricate,	<i>extrico.</i>
providence,	<i>providens.</i>	irritate,	<i>irrito.</i>
féstinate,	<i>festino.</i>	profligate,	<i>profligo.</i>
habitant,	<i>habitans.</i>	instigate,	<i>instigo.</i>

In the foregoing list of words we find a very general coincidence of the English and Latin accent, except in the last eleven words, where we depart from the Latin accent on the penultimate, and place it on our own favourite syllable the antepenultimate. These last words must therefore be ranked as exceptions.

(i) Words which have *o* in the penultimate syllable:

interrogate,	<i>interrogo.</i>	omnipotent,	<i>omnipotens.</i>
arrogant.	<i>arrogans.</i>	innocent,	<i>innocens.</i>
dissonant.	<i>dissonans.</i>	renovate,	<i>renovo.</i>
redolent,	<i>redolens.</i>	désolate,	<i>desolo.</i>
insolent,	<i>insolens.</i>	décorate,	<i>decoro.</i>
benévole,	<i>benevolus.</i>	elaborate,	<i>elaboro.</i>
condolence,	<i>condolens.</i>	laborant,	<i>laborans.</i>
indolence,	<i>indolens.</i>	ignorant,	<i>ignorans.</i>
armipotent,	<i>armipotens.</i>	suffocate,	<i>suffoco.</i>

In this list the difference of the English and Latin accent is considerable. The last six words desert the Latin penultimate for the English antepenultimate accent, and *condolence* falls into an accentuation diametrically opposite.

(k) Words which have *u* in the penultimate syllable:

fabulate,	<i>fabulor.</i>	populate,	<i>populo.</i>
maculate,	<i>maculo.</i>	subjugate,	<i>subjugo.</i>
adjuvate,	<i>adjuvo.</i>	abductant,	<i>abducens.</i>
corrugate,	<i>corrugo.</i>	relucant,	<i>relucens.</i>
pétulant,	<i>petulans.</i>	imprudent,	<i>imprudens.</i>
disputant,	<i>disputans.</i>	adjutant,	<i>adjutans.</i>
impudent,	<i>impudens.</i>	peculate,	<i>peculor.</i>
speculate,	<i>speculor.</i>	indurate,	<i>induro.</i>
pullulate,	<i>pullulo.</i>	obdurate,	<i>obduro.</i>

Here we find the general rule obtain, with, perhaps, fewer exceptions than in any other class. *Adjuvate*, *peculate*, and *indurate*, are the only absolute deviations; for *obdurate* has the accent frequently on the second syllable. See the word.

(l) To these lists, perhaps, might be added the English words ending in *tion*, *sion*, and *ity*: for though *tion* and *sion* are really pronounced

in one syllable; they are by almost all our orthoëpists generally divided into two; and consequently *nation*, *pronunciation*, *occasion*, *evasion*, etc. contain the same number of syllables as *natio*, *pronunciatio*, *occasio*, *evasio*, etc. and have the accent, in both English and Latin, on the antepenultimate syllable. The same may be observed of words ending in *ity*, or *iety*: as *diversity*, *variety*, etc. from *diversitas*, *varietas*, etc.

(m) By this selection (which, though not an exact enumeration of every particular, is yet a sufficient specimen of the correspondence of Latin and English accent) we may perceive that there is a general rule running through both languages, respecting the accent of polysyllables, which is, that when a single vowel in the penultimate is followed by a single consonant, the accent is on the antepenultimate. This is so agreeable to English analogy, that in words derived from the Latin, where the penultimate vowel, followed by a single consonant, is long, and consequently has the accent, we almost always neglect this exception, as it may be called, 'in the Latin language, and fall into our own general rule of accenting the antepenultimate. Nor is it unworthy of being remarked, that when we neglect the accent of the original, it is almost always to place it at least a syllable higher; as *adjacent* and *condolence* are the only words in the whole selection, where the accent of the English word is placed lower than in the Latin.

(n) There is, indeed, a remarkable coincidence of accent between Latin verbs of three syllables, commencing with a preposition, and the English words of two syllables, derived from them, by dropping a syllable*), as *excēllo*, *rebēllo*, *inquīro*, *confīno*, *confūto*, *consūmo*, *desūro*, *explōro*, *procēdo*, *proclāmo*, have the accent in Latin on the second syllable; and the English verbs *excel*, *rebel*, *require*, *confine*, *confute*, *consume*, *desire*, *explore*, *proceed*, *proclaim*, have the accent on the same syllable. This propensity of following the Latin accent in these words, perhaps, in this, as well as in other cases, formed a general rule, which at last neglected the Latin accent, in words of this kind; as we find *prefer*, *defer*, *desert*, *compare*, *complete*, *congeal*, *divide*, *dispute*, *prepare* have the accent on the second syllable, though *præfēro*, *defēro*, *confēro*, *desēro*, *compāro*, *complēo*, *congēlo*, *divīdo*, *dispūto*, *præpāro*, have the accent on the first: and this propensity, perhaps, laid the foundation of that distinction of accent which is so remarkable between dissyllable nouns and verbs of the same form, (492).

(o) But when English polysyllables are derived from the Latin by dropping a syllable, scarcely any analogy is more apparent than the coincidence of the principal accent of the English word, and the secondary accent (522) we give to the Latin word, in the English pronunciation of it. Thus *parsimony*, *ceremony*, *matrimony*, *melancholy*, etc. have the accent on the first syllable, because, in pronouncing the Latin words, *parsimonia*, *cæremonia*, *matrimonia*, *melancholia*, etc. we are permitted, and prone, in our English pronunciation of these words, to place a secondary accent on that syllable. See *ACADEMY*, *IRREPARABLE*, etc.

(p) With respect to the quantity of the antepenultimate syllable in polysyllables, it may be observed, that, regardless of the quantity of the original, we almost, without exception, follow the analogy of our own language. This analogy uniformly shortens the vowel, unless it be *u*,

*) Ben Johnson seems to have had a faint idea of this coincidence, where he says, "all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of those Latin verbs, as *ánimo*, *ánimate*, *célebro*, *célebrate*; except words compounded of *facio*, as *liquefacio*, *liquefy*; and of *statuo*, as *constituo*, *constitute*." English Grammar. — Of the extent and justness of these observations, the critical reader will be the best judge.

followed by a single consonant, or any other vowel followed by a single consonant, succeeded by a semi-consonant diphthong; thus the first *u* in *dūbious* is pronounced long, though short in the Latin word *dūbĭus*: the same may be observed of the *e* and *o* in *mēdium* and *empōrium*: and the first *i* in *delĭrium*, and the first *e* in *dēlicate*, are pronounced short in English, according to our own analogy (507), though these letters are long in the Latin *delĭrium*, and *dēlicatus*. For the *quantity* of English dissyllables derived from the Greek and Latin, see SYLLABICATION, No. 543, 544, etc.

Terminational Accent.

504. We have seen that the Saxon terminations, regardless of harmony, always leave the accent where they found it, let the adventitious syllables be ever so numerous. The Saxons, attentive chiefly to sense, preserved the same simplicity in the accentuation, as in the composition of their words; and, if sense were the only object of language, it must be confessed, that our ancestors were, in this respect, superior to the Greeks and Romans. What method could so rigidly preserve, and so strongly convey, the sense of words, as that which always left the accent on the root, where the principal meaning of the word undoubtedly lies? But the necessities of human nature require that our thoughts should not only be conveyed with force, but with ease; to give language its due effect, it must be agreeable as well as forceful; and the ear must be addressed while we are informing the mind. Here, then, terminational accent, the music of language, interposes; corrects the discordant, and strengthens the feeble sounds; removes the difficulty of pronunciation which arises from placing the accent on initial syllables, and brings the force gently down to the latter part of the word, where a cadence is formed, on the principles of harmony and proportion.

505. To form an idea of the influence of termination upon accent, it will be sufficient to observe, that words which have *ei, ia, ie, io, eu, eou* in their termination, always have the accent on the preceding syllable: thus *atheist, alien, regalia, ambrosia, caduceus*, etc. the numerous terminations in *ion, ian*, etc. as *gradation, promotion, confusion, logician, physician*, etc. those in *iOUS*, as *harmonious, abstemious*, etc. those in *eous*, as *outrageous, advantageous*, etc. These vowels may not improperly be styled semi-consonant diphthongs (196).

506. The only exceptions to this rule are one word in *iac*, as *elegiac*, which has the accent on the *i*, and the following words in *iacal*, as *prosodiacal, cardiacal, heliacal, genethliacal, maniacal, demoniacal, ammoniacal, theriacal, paradisiacal, aphrodisiacal*, and *hypochondriacal*; all which have the accent on the antepenultimate *i*, and that long and open, as in *idle, title*, etc.

507. Nothing can be more uniform than the position of the accent in words of these terminations; and, with very few exceptions, the quantity of the accented vowel is as regular as the accent; for when these terminations are preceded by a single consonant, every accented vowel is long, except *i*; which, in this situation, is as uniformly short: thus *occasion, adhesion, erosion*, and *confusion*, have the *a, e, o*, and *u*, long; while *vision* and *decision* have the *i* short. The same may be observed of *probation, concretion, devotion, ablution*, and *exhibition*. The exceptions are, *impetuous, especial, perpetual, discretion*, and *battalion*, which last ought to be spelt with double *l*, as in the French, from which it is derived, and then it would follow the general rule. *National* and *rational* form two more exceptions; and these are almost the only irregularities to which these numerous classes of words are subject.

508. Nearly the same uniformity, both of accent and quantity, we find in words ending in *ic*. The accent immediately precedes this termination, and every vowel under this accent, but *u*, is short: thus *Sa-*

ranic, *pathetic*, *elliptic*, *harmonic*, etc. have the accent on the penultimate, and the vowel short: while *tunic*, *runic*, and *cubic*, have the accented vowel long.

509. The same may be observed of words ending in *ical*, as *fanatical*, *poetical*, *levitical*, *canonical*, etc. which have the accent on the antepenultimate syllable, and the vowels *e*, *i*, and *o*, short; but *cubical* and *musical*, with the accent on the same syllable, have the *u* long.

510. The only exceptions to this rule are, *arsenic*, *choleric*, *ephemeric*, *turmeric*, *empiric*, *rhetoric*, *bishopric* (better written *bishoprick*, see No. 400), *lunatic*, *arithmetic*, *splenetic*, *heretic*, *politic*, and, perhaps, *phlegmatic*; which, though more frequently heard with the accent on the antepenultimate syllable, ought, if possible, to be reduced to regularity. Words ending in *scence* have uniformly the accent on the penultimate syllable, as *quiescence*, *reminiscence*, etc. *concupiscence*, which has the accent on the antepenultimate, is the only exception.

511. In the same manner, if we take a view of the words ending in *ity*, we find the accent invariably placed on the preceding syllable, as in *diversity*, *congruity*, etc. On a closer inspection we find every vowel in this antepenultimate syllable, when no consonant intervenes, pronounced long, as *deity*, *piety*, etc. A nearer inspection shows us, that, if a consonant precede this termination, the preceding accented vowel is short, except it be *u*, as *severity*, *curiosity*, *impunity*, etc. we find too, that even *u* contracts itself before two consonants, as in *curvity*, *taciturnity*, etc. and that *scarcity* and *rarity* (signifying uncommonness; for *rarity*, thinness, has the *a* short) are the only exceptions to this rule throughout the language. The same observations are applicable to words ending in *ify*, as *justify*, *clarify*, etc. The only words where the antepenultimate accent, in words of this termination, does not shorten the vowel, are *glorify* and *notify*. The *y* in these words is always long, like the first sound of *i*; and both accent and quantity are the same when these words take the additional syllable *able*, as *justifiable*, *rarefiable*, etc. (183)

512. To these may be added the numerous class of words ending in *arous*, *erous*, and *orous*, as *barbarous*, *vociferous*, and *humorous*: all which have the accent on the antepenultimate syllable, except *canorous* and *sonorous*; which some unlucky scholar happening to pronounce with the accent on the penultimate syllable, in order to show their derivation from the Latin adjectives, *canorus* and *sonorus*, they stand like strangers amidst a crowd of similar words, and are sure to betray a mere English scholar into a wrong pronunciation.

To polysyllables in these terminations might be added those in *ative*, *atory*, *ctive*, etc. Words ending in *ative* can never have the accent on the penultimate syllable, if there be a higher syllable to place it on, except in the word *creative*; and when this is the case, as it is seldom otherwise, the accent seems to rest on the root of the word; or on that syllable which has the accent on the noun, adjective, or verb, with which the word in *ative* corresponds: thus *copulative*, *estimative*, *alterative*, etc. follow the verbs to *copulate*, to *estimate*, to *alter*, etc. When derivation does not operate to fix the accent, a double consonant will attract it to the antepenultimate syllable, as *appellative*; and two consonants have sometimes this power, in opposition to derivation, as *adversative*, and *argumentative*, from *adverse* and *argument*. *Indicative* and *interrogative* are likewise exceptions, as they do not follow the verbs to *indicate* and *interrogate*: but as they are grammatical terms, they seem to have taken their accent from the secondary accent we sometimes give to the Latin words *indicativus* and *interrogativé* (see the word ACADEMY). Words ending in *ary*, *ery*, or *ory*, have generally the accent on the root of the word; which, if it consist of three syllables, must necessarily be accented on the first, as *contrary*, *treachery*, *factory*, etc. if of four or five,

the accent is generally on that syllable which has the accent in the related or kindred words; thus *expostulatory* has the accent on the same radical syllables as *expostulate*: and *congratulatory*, as *congratulate*: *interrogatory* and *derogatory* are exceptions here, as in the termination *ative*: and if *pacificatory*, *sacrificatory**), *significatory*, *vesicatory*, etc. have not the accent on the first syllable, it seems to arise from the aversion we seem to have at placing even the secondary accent on the antepenultimate *a* (which we should be very apt to do if the principal accent were on the first syllable), and the difficulty there would be in pronouncing such long words with so many unaccented syllables at the end, if we were to lay the accent on the first. Words ending in *ctive* have the accent regularly on the penultimate syllable, except *adjective*, which, like *indicative*, being a grammatical word, seems to have taken its accent from the secondary stress of the Latin *adjectivus* (see ACADEMY), and every word ending in *tive*, preceded by a consonant, has the accent on the penultimate syllable likewise, except *substantive*; and perhaps, for the reason just given. After all, it must be owned, that words ending in *ative* and *atory* are the most irregular and desultory of any in the language; as they are generally accented very far from the end, they are the most difficult to pronounce; and therefore, whenever usage will permit, we should incline the stress as much as possible to the latter syllables: thus *refractory* ought never to have the accent on the first syllable; but *refectory*, with the accent on the first, is a school term, and, like *substantive*, *adjective*, *indicative*, and *interrogative*, must be left in quiet possession of their Latin secondary accent.

Words of the termination — *ose*, which are so variously accented by our Lexicographers, from their form and derivation ought certainly to be pronounced alike. This will evidently appear from the following sketch:

Ash.	Johnson.	Sheridan.	Entick.	Kenrick.	Perry.	Nares.
<i>An'helose</i> ,	<i>Anhelo'se</i> ,	<i>Anhelo'se</i> .				
<i>Silic'ulose</i> ,	<i>Silic'ulose</i> .					
<i>Cal'culose</i> ,	<i>Cal'culose</i> ,	<i>Calculo'se</i> .				
<i>Tu'mulose</i> ,	<i>Tumulo'se</i> ,	<i>Tu'mulose</i> ,	— —	<i>Tu'mulose</i> ,	<i>Tu'mulose</i> .	
<i>An'imose</i> ,	<i>Animo'se</i> ,	<i>Animo'se</i> .				
<i>Vene'nose</i> .	<i>Venen'o'se</i> ,	<i>Vene'nose</i> ,	<i>Vene'nose</i> ,	— —	— —	<i>Veneno'se</i> .
<i>Are'nose</i> ,	<i>Areno'se</i> ,	<i>Areno'se</i> ,	<i>Are'nose</i> ,	— —	<i>Areno'se</i> .	
<i>Silig'inose</i> ,	<i>Silig'inose</i> ,					
<i>Cri'nose</i> ,	<i>Cri'nose</i> ,	— —	<i>Cri'nose</i> ,			
<i>Op'ero'se</i> ,	<i>Opero'se</i> ,	<i>Opero'se</i> ,	<i>Op'ero'se</i> ,	<i>Opero'se</i> ,	— —	<i>Opero'se</i> .
<i>Moro'se</i> ,	<i>Moro'se</i> ,	<i>Moro'se</i> ,	<i>Moro'se</i> ,	<i>Moro'se</i> ,	<i>Moro'se</i> ,	— —
<i>Edem'a-</i>	<i>Edema-</i>		<i>Edem'a-</i>	<i>Edem'a-</i>		
<i>tose</i> ,	<i>to'se</i> ,	— —	<i>tose</i> ,	<i>tose</i> .		
<i>Com'atose</i> ,	<i>Comato'se</i> ,	— —	<i>Com'atose</i> ,	<i>Comato'se</i> .		
<i>Ace'tose</i> ,	<i>Aceto'se</i> ,	<i>Aceto'se</i> ,	<i>Ace'tose</i> ,	— —	<i>Ace'tose</i> ,	— —
<i>A'quose</i> ,	<i>Aquo'se</i> ,	<i>Aquo'se</i> ,	<i>A'quose</i> ,	— —	— —	<i>Aquo'se</i> .
<i>Sil'iquose</i> ,	<i>Sil'iquose</i> ,	<i>Siliquo'se</i> ,	<i>Sil'iquose</i> ,	<i>Sil'iquose</i> ,	<i>Sil'iquose</i> ,	
<i>Ac'tuose</i> ,	<i>Actuo'se</i> .					
<i>Pu'licose</i> ,	<i>Pu'licose</i> ,	<i>Pulico'se</i> .				
		Scott.		Buchanan.		
		<i>Opero'se</i> ,		<i>Opero'se</i> .		
		<i>Moro'se</i> ,		<i>Moro'se</i> .		
		<i>Ace'tose</i> .				

*) These words ought certainly to be accented alike; and accordingly we find Dr. Johnson, Mr. Sheridan, Mr. Barclay, and Mr. Smith, place the accent on the second syllable; but though Fenning accents *significatory* in the same manner, he places the accent on the antepenultimate of *pacifi-*

The variety of accentuation which this sketch exhibits, sufficiently shows how uncertain are our Dictionaries where usage is obscure. From the decided prevalence of the accent on the last syllable of these words, we may easily guess at the analogy of pronunciation, and, with very little hesitation, determine that the accent ought to be placed on the last syllable of them all.

Enclitical Accent.

513. I have ventured to give the name of *enclitical* to the accent of certain words, whose terminations are formed of such words as seem to lose their own accent, and throw it back on the last syllable of the word with which they coalesce, such as *theology*, *orthography*, etc. The readiness with which these words take the antepenultimate accent, the agreeable flow of sound to the ear, and the unity it preserves in the sense, are sufficient proofs of the propriety of placing the accent on this syllable, if custom were ambiguous. I do not remember to have heard the accent disputed in any word ending in *elogy*; but *orthography* is not unfrequently pronounced with the accent on the first syllable, like *orthodoxy*. The temptation we are under to discover our knowledge of the component parts of words, is very apt to draw us into this pronunciation; but as those words which are derived from the Greek, and are compounded of *λόγος*, have universally given into this enclitical accentuation, no good reason appears for preventing a similar pronunciation in those compounded of *γράφω*, as, by placing the accent on the antepenultimate syllable, the word is much more fluent and agreeable to the ear. It is certain, however, that at first sight the most plausible reasoning in the world seems to lie against this accentuation. When we place the accent on the first syllable, say our opponents, we give a kind of subordinate stress to the third syllable *graph*, by which means the word is divided into its primitive *ὀρθός* and *γράφω*, and those distinct ideas it contains are preserved, which must necessarily be confounded by the contrary mode; and that pronunciation of compounds, say they, must certainly be the best which best preserves the import of the simples.

514. Nothing can be more specious than this reasoning, till we look a little higher than language, and consider its object: we shall then discover, that in uniting two words under one accent, so as to form one compound term, we do but imitate the superior operations of the mind, which, in order to collect and convey knowledge, unites several simple ideas into one complex one. "The end of language," says Mr. Locke, "is by short sounds to signify, with ease and despatch, general conceptions, wherein not only abundance of particulars are contained, but also a great variety of independent ideas are collected into one complex one, and that which holds these different parts together in the unity of one complex idea, is the word we annex to it." "For," as Mr. Locke continues, "men, in framing ideas, seek more the convenience of language and quick despatch by short and comprehensive signs, than the true and precise nature of things; and therefore, he who has made a complex idea of a body with life, sense, and motion, with a faculty of reason joined to it, needs but use the short monosyllable, *man*, to express all particulars that correspond to that complex idea." So it may be subjoined, that, in framing words for the purpose of immediate communication, the end of this communication is best answered by such a pronunciation as unites simples into one compound, and at the same time renders the compound as much a simple as possible: but it is evident

catory; and Kenrick likewise accents the second syllable of *significatory*, but the first of *pacificatory*; the other orthoëpists who have not got these words have avoided these inconsistencies.

that this is done by no mode of accentuation; so well as that which places the accent on the antepenultimate syllable of the words *theology*, *orthography*; and therefore that this accentuation, without insisting on its superior harmony, must best answer the great end of language (228).

515. This tendency in our language to simplify compounds, is sufficiently evident in that numerous catalogue of words, where we find the long vowel of the simple changed into a short one in the compound, and by this means losing much of its original import to the ear: thus *breakfast*, *shepherd*, *vineyard*, *meadow*, *shadow*, *zealous*, *hearken*, *valley*, *cleanse*, *cleanly* (neat), *forehead*, *wilderness*, *bewilder*, *kindred*, *hinder*, *knowledge*, *darling*, *fearful*, *pleasant*, *pleasure*, *whitster*; *whitleather*, *seamstress*, *stealth*, *wealth*, *health*, *wisdom*, *wizard*, *parentage*, *lineage*, *children*, *pasty*, *gosling*, *collier*, *holiday*, *Christmass*, *Michaelmas*, *windlass*, *cripple*, *stripling*, *starling*, *housewife*, *husband*, *primer*, *peascod*, *fieldfare*, *birth* from *bear*, *dearth* from *dear*, *weary* from *wear*, and many other, entirely lose the sound of the simple in their compound or derivative.

516. The long *i* in *white*, when a simple, is almost universally changed into a short one in proper names, as *Whitchurch*, *Whitfield*, *Whitbread*, *Whitlock*, *Whitaker*, etc. for compendiousness and despatch being next in importance to perspicuity, when there is no danger of mistake, it is no wonder that the organs should fall into the shortest and easiest sounds.

517. It must, however, be observed, that this tendency to unite simples into a compound, by placing an accent exactly where the two words coalesce, is still subservient to the laws of harmony. The Greek word *δοκέω*, which signifies to *opine*, and from which the last syllables of *orthodoxy* are derived, was never a general subjunctive word like *λόγος* and *γράφω*; and even if it had been so, the assemblage of consonants in the letter *x* would have prevented the ear from admitting an accent on the syllable immediately preceding, as the *x* would, by this means, become difficult to pronounce. Placing the accent, therefore, on the first syllable of *orthodoxy*, gives the organs an opportunity of laying a secondary stress upon the word, which enables them to pronounce the whole with distinctness and fluency: thus *galaxy* and *cachexy*, having the accent on the first syllable, are very difficult to pronounce; but this difficulty is removed by placing the accent a syllable higher in the words *apoplexy*, *ataraxy*, and *anorexy*.

518. But the numerous classes of words that so readily adopt this enclitical accent, sufficiently prove it to be agreeable to the genius of our pronunciation. This will more evidently appear by adducing examples. Words in the following terminations have always the accent on that syllable where the two parts unite, that is, on the antepenultimate syllable: in *logy*, as *apology*, *ambilogy*, *genealogy*, etc.; in *graphy*, as *geography*, *orthography*, *historiography*, etc.; in *phagus*, as *sarcophagus*, *ichthyophagus*, *androphagus*, etc.; in *loquy*, as *obloquy*, *soliloquy*, *ventriloquy*, etc.; in *strophe*, as *catastrophe*, *apostrophe*, *anastrophe*, etc.; in *meter*, as *geometer*, *barometer*, *thermometer*, etc.; in *gonal*, as *diagonal*, *octagonal*, *polygonal*, etc.; in *vorous*, as *carnivorous*, *granivorous*, *piscivorous*, etc.; in *ferous*, as *bacciferous*, *cocciferous*, *somniferous*, etc.; in *fluous*, as *superfluous*, *mellifluous*, *fellifluous*, etc.; in *fluent*, as *mellifluent*, *circumfluent*, *interfluent*, etc.; in *vomous*, as *ignivomous*, *flammiomous*, etc.; in *parous*, as *viviparous*, *oviparous*, *deiparous*, etc. in *cracy*, as *theocracy*, *aristocracy*, *democracy*, etc.; in *gony*, as *theogony*, *cosmogony*, *hexagony*, etc.; in *phony*, as *symphony*, *cacophony*, *colophony*, etc.; in *machy*, as *theomachy*, *logomachy*, *sciomachy*, etc.; in *nomy*, as *economy*, *astronomy*, *Deuteronomy*, etc.; in *tomy*, as *anatomy*, *lithotomy*, *arteriotomy*, etc.; in *scopy*, as *metoposcopy*, *deuteroscopy*, etc.; in *pathy*, as *apathy*, *antipathy*, *idiopathy*, etc.; in *mathy*, as *opsimathy*, *polymathy*, etc. etc. etc.

519. Some of these Greek compounds seem to refuse the antepenultimate accent, for the same reason as *orthodoxy*; such as *necromancy*, *chiromancy*, *hydromancy*; and those terminating in *archy*, as *hierarchy*, *oligarchy*, *patriarchy*: all of which have the accent on the first syllable, which gives the organs time to recover their force upon the third, and to pronounce the two consonants with much more ease than if the accent immediately preceded them, but *periphrasis* and *antiphrasis*, besides their claim to the accent of their originals, readily admit of the accent on the second syllable, because the consonants in the two last syllables do not come together, and are therefore easily pronounced after the accent. Words of more than two syllables, ending in *ogue*, as *pedagogue*, *dialogue*, etc. have the accent on the antepenultimate. *Orthöepy* having no consonant in the penultimate syllable, naturally throws its accent on the preceding. See MONOMACHY.

520. By this view of the enclitical terminations, we may easily perceive how readily our language falls into the antepenultimate accent in these compounded polysyllables; and that those terminations which seem to refuse this accent, do it rather from a regard to etymology than analogy: thus words ending in *asis*, as *periphrasis*, *apophrasis*, *hypostasis*, *antiperistasis*, etc. have the antepenultimate accent of their originals. The same may be observed of those ending in *esis*, as *hypothesis*, *antithesis*, *parenthesis*, etc. but *exegesis*, *mathesis*, *auxesis*, *catachresis*, *paracentesis*, *aposiopesis*, have the accent on the penultimate syllable, because the vowel in this syllable is long in Greek and Latin. But all words ending in *osis* have the accent on the penultimate, except *metamorphosis* and *apotheosis*, which desert the accent of their Latin originals, while those in *ysis* are accented regularly on the antepenultimate in Greek, Latin, and English, as *analysis*, *paralysis*, etc. We may note too, that every *s* in all these terminations is sharp and hissing. See the words EXOSTOSIS and APOTHEOSIS.

521. Words of three syllables ending in *ator*, have the accent on the penultimate, as *spectator*, *collator*, *delator*, etc. except *orator*, *senator*, *legator*, and *barrator*. But words in this termination, of more than three syllables, though they have generally the accent on the penultimate, are subject to a diversity not easily reduced to the rule: thus *navigator*, *propagator*, *dedicator*, etc. are sometimes pronounced with the accent on the first syllable, and sometimes on the third: but as these words may be pronounced with an accent on both these syllables, it is of less consequence on which syllable we place the accent, when we use only one. (528) The general rule certainly inclines to the penultimate accent; but as all these words are verbal nouns, and, though generally derived from Latin words of the same terminations, have verbs corresponding to them in our own language, it is very natural to preserve the accent of the verb in these words, as it gives an emphasis to the most significant part of them: thus *equivocator*, *prevaricator*, *dedicator*, might be regularly formed from the verbs to *equivocate*, to *prevaricate*, and to *dedicate*; and, agreeably to analogy, would have been written *equivocater*, *prevaricater*, and *dedicater*; but an affectation of preferring every analogy to our own, has given these words a Latin termination, which answers no purpose but to involve our language in absurdities; but the ear, in this case, is not quite so servile as the eye: and though we are obliged to write these words with *or*, and not *er*, we generally hear them pronounced as if they were formed from our own verbs, and not from Latin nouns in *ator*. But when the word has no verb in our own language to correspond to it, the accent is then placed with great propriety upon the *a*, as in Latin: thus *violator*, *instigator*, *navigator*, etc. ought to have the accent on the first syllable; but *emendator*, *gladiator*, *adulator*, etc. on the last but one.

SECONDARY ACCENT.

522. Hitherto we have considered that accent only; which necessarily distinguishes one syllable in a word from the rest; and which, with very little diversity, is adopted by all who speak the English language.

523. The secondary accent is that stress we may occasionally place upon another syllable, besides that which has the principal accent, in order to pronounce every part of the word more distinctly, forcibly, and harmoniously. Thus the accent may be placed on the first syllable of *conversation*, *commendation*, etc.

524. There are few authors who have not taken notice of two accents upon some of the longer polysyllables, but none have once hinted that one of these is not essential to the sound of the word: they seem to have supposed both accents equally necessary, and without any other difference than that one was pronounced more forcibly than the other. This mistake arose from a want of studying the speaking voice. A knowledge of this would have told them, that one accent only was essential to every word of more than one syllable, and that the secondary stress might, or might not, be adopted, as distinctness, force, or harmony should require, thus, *complaisant*, *contraband*, *caravan*; and *violin*, *partisan*, *artisan*, *courtesan*, *metaphysick*, have frequently an accent on the first, as well as on the third syllable, though a somewhat less forcible one. The same may be observed of *repartee*, *referee*, *privateer*, *domineer*, etc. but it must still be observed, that though an accent be allowable on the first syllable of these words, it is by no means necessary; they may all be pronounced with one accent, and that on the last syllable, without the least deviation from propriety.

525. In order to give some idea of the nature of the secondary accent, let us suppose, that, in giving our opinion of an astronomical argument, we say,

“It is a direct demonstration of the Copernican system.”

In this sentence, as an accent is necessarily upon the last syllable of *direct*, we seldom lay a stress on the first syllable of *demonstration*, unless we mean to be uncommonly emphatical; but in the following sentence,

“It is a démonstration of the Copernican system.”

Here, as no accented word precedes *demonstration*, the voice finds a rest, and the ear a force, in placing an accent on the first, as well as on the third syllable.

526. But though we may, or may not, use the secondary accent at pleasure, it is by no means a matter of indifference on what syllable we place it: this is fixed with as much certainty as the place of the principal accent itself; and a wrong position of one would as much derange the sound of the word, as a wrong position of the other: and it must be carefully noted, that though we lay no stress upon the syllable which may have the secondary accent, the consonants and vowels have exactly the same sound as if the doubtful syllable (as it may be called) were accented. Thus, though I lay no stress upon the second syllable of *negociation*, *pronunciation*, *ecclesiastick*, etc. the *c* and *s* go into the sound of *sh* and *zh*, as if the secondary accent were on the preceding syllable (357) (451) (459).

527. It may be observed, in the first place, that the secondary accent is always two syllables, at least, distant from the principal accent: thus in *demonstration*, *lamentation*, *provocation*, etc. the secondary accent is on the first syllable, and the principal on the third; and in *arteriotomy*, *meteorology*, and *hypochondriacal*, the secondary accent is on the first, and the principal on the fourth syllable; and in the word *in-*

divisibility we may place two secondary accents, one upon the first, and the other on the third.

528. In the next place it may be observed, that though the syllable on which the principal accent is placed, is fixed and certain, yet we may, and do frequently make the secondary principal, and the principal secondary: thus *caravan*, *complaisant*, *violin*, *repartee*, *referee*, *privateer*, *domineer*, *courtezan*, *artizan*, *charlatan*, may all have the greatest stress on the first, and the least on the last syllable, without any violent offence to the ear: nay, it may be asserted, that the principal accent on the first syllable of these words, and none at all on the last, though certainly improper, has nothing in it grating or discordant; but placing an accent on the second syllable of these words would entirely derange them, and produce an intolerable harshness and dissonance. The same observations may be applied to *demonstration*, *lamentation*, *provocation*, *navigator*, *propagator*, *alligator*, and every similar word in the language. But, as we have observed, No. 526, the consonants *t*, *d*, *c*, and *s*, after the secondary accent, are exactly under the same predicament as after the primary; that is, if they are followed by a diphthong or diphthongal vowel, these consonants are pronounced like *sh*, *tsh*, *zh*, or *j*, as *sententiousness*, *partiality*, etc. (526)

Q U A N T I T Y.

529. In treating this part of pronunciation, it will not be necessary to enter into the nature of that quantity which constitutes poetry; the quantity here considered will be that which relates to words taken singly; and this is nothing more than the length or shortness of the vowels, either as they stand alone, or as they are differently combined with vowels or consonants (63).

530. Quantity, in this point of view, has already been fully considered under every vowel and diphthong in the language. What remains to be said on this subject is, the quantity of vowels under the secondary accent. We have seen that vowels, under the principal accent, before the diphthongs *ia*, *ie*, *eou*, *ion*, are all long except *i* (507). That all vowels are long before the terminations *ity* and *ety*, as *deity*, *piety*, etc. (511) that if one or more consonants precede these terminations, every preceding accented vowel, except the *a* in *scarcity* and *rarity*, signifying uncommonness, is short but *u*: and that the same analogy of quantity is found before the terminations *ic* and *ical*, and the numerous enclitical terminations we have just been pointing out. Here we find custom conformable to analogy; and that the rules for the accent and quantity of these words admit of scarcely any exceptions. In other parts of the language, where custom is more capricious, we can still discover general rules; and there are but very few words in which the quantity of the vowel under the principal accent is not ascertained. Those who have but a common share of education of the capital, are seldom at a loss for the quantity of the vowel under that accent which may be called principal; but the secondary accent in the longer polysyllables does not seem to decide the quantity of the vowels so invariably. Mr. Sheridan divides the words *deglutition*, *depravation*, *degradation*, *dereliction*, and *democratical*, into *de-glu-ti-tion*, *de-pra-va-tion*, *de-gra-da-tion*, *de-re-lic-tion*, and *de-mo-crat-i-cal*; while Dr. Kenrick more accurately divides them into *deg-lu-ti-tion*, *dep-ra-va-tion*, *deg-ra-da-tion*, and *dem-o-crat-i-cal*; but makes not any distinction between the first *o* in *profanation* and *profane*, *prodigality* and *prodigious*, *prorogation* and *porogue*, though he distinguishes this letter in the first syllable of *progress* and that in *progression*: and though Mr. Sheridan divides *retrograde* into *ret-ro-grade*, he divides *retrogradation*, *retrogression*, *retrospect*, *retrospec-*

tion, and *retrospective*, into *re-tro-gra-da-tion*, *re-tro-gres-sion*, *re-tro-spect*, *re-tro-spec-tion*, and *re-tro-spec-tive*. At the first sight of these words we are tempted to prefer the preposition in a distinct syllable, as supposing that mode to convey more distinctly each part of the word; but custom at large, the best interpreter of nature, soon lets us see that these prepositions coalesce with the words they are prefixed to, for reasons greatly superior to those which present themselves at first (514). If we observe the tendency of pronunciation, with respect to inseparable prepositions, we shall find, that those compound words which we adopt whole from other languages, we consider as simples, and pronounce them without any respect to their component parts; but those compounds which we form ourselves, retain the traces of their formation, in the distinction which is observable between the prepositive and radical part of the word: thus *retrograde*, *retrogression*, *retrospect*, and *retrospective*, coming compound to us from the Latin, ought, when the accent is on the preposition, to shorten the vowel, and unite it to the root, as in *resur-rec-tion*, *rec-ol-lec-tion*, *prep-o-sit-ion*, etc. while *re-commit*, *re-convey*, etc. being compounds of our own, must preserve it separate.

531. From what has been observed, arises this general rule: Where the compound retains the primary sense of the simples, and the parts of the word are the same in every respect, both in and out of composition, then the preposition is pronounced in a distinct syllable; but when the compound departs ever so little from the literal sense of the simples, the same departure is observable in the pronunciation; hence the different syllabication and pronunciation of *re-com-mence* and *rec-om-mend*; the former signifies a repetition of a commencement, but the latter does not imply a repetition of a commendation: thus *re-petition* would signify to petition again; while *rep-etition* signifies only an iteration of the same act, be it what it will. The same may be observed of the words *re-create* and *rec-reate*, *re-formation* and *ref-ormation*.

532. That this is perfectly agreeable to the nature of the language, appears from the short pronunciation of the vowel in the first syllable of *preface*, *prelate*, *prelude*, *prologue*, etc. as if divided into *pref-ace*, *prelate*, *prelude*, *prologue*, etc. It is much to be regretted, however, that this short sound of the penultimate vowel has so much obtained in our language, which abounds too much in these sounds; nor can etymology be always pleaded for this pronunciation: for in the foregoing words, the first vowel is long in the Latin *præfacio*, *prælatus*, *præcludium*, though short in *prölogus*: for though in words from the Greek the preposition $\pi\rho\acute{o}$ was short, in Latin it was generally long; and why we should shorten it in *progress*, *project*, where it is long in Latin, can only be accounted for by the superficial application of a general rule, to the prejudice of the sound of our language (543).

533. It will be necessary, however, to observe, that in forming a judgment of the propriety of these observations, the nicest care must be taken not to confound those prepositions which are under the primary and secondary accent, with those which immediately precede the stress; for *preclude*, *pretend*, etc. are under a very different predicament from *prologue*, *preposition*, etc. and the very same law that obliges us to pronounce the vowel short in the first syllable of *prov-i-dence*, *prov-o-cation*, and *prof-a-nation*, obliges us to pronounce the vowel open, and with some degree of length, in *pro-vide*, *pro-voke*, and *pro-fane*. The same may be observed of the *e* in *re-pair* and *rep-a-ration*, *re-ply* and *rep-li-cation*, *re-peat*, and *rep-e-tition*, the accent making the whole difference between the quantity of the vowel in one word and the other.

534. The only exception to the shortening power of the secondary accent, is the same as that which prevents the shortening power of the primary accent (503), namely, the vowel *u*, as in *lucubration*, or when any other of the vowels are succeeded by a semi-consonant diphthong (196):

thus *mediator* and *mediatorial* have the *e* in the first syllable 'as long as in *mediate*; *deviation* has the *e* in the first syllable as long as in *deviate*, notwithstanding the secondary accent is on it, and which would infallibly have shortened it, if it had not been for the succeeding diphthong *ia*; and even this diphthong, in *gladiator*, has not the power of preserving the first syllable long, though Mr. Sheridan, by his marking it, has made it so.

555. From what has been seen of accent and quantity, it is easy to perceive how prone our language is to an antepenultimate accent, and how naturally this accent shortens the vowel it falls upon: nay, so great a propensity have vowels to shrink under this accent, that the diphthong itself, in some words, and analogy in others, are not sufficient to prevent it, as *valiant*, *retaliate*. Thus, by the subjoining only of *al* to *nation*, with the *a* long, it becomes *national*, with the *a* short, though contrary to its relation with *occasion* and *congregation*, which do not shorten the *a* upon being made *occasional* and *congregational*: in like manner the acquisition of the same termination to the word *nature*, makes it *nat-u-ral*; but this, it may be presumed, is derived from the Latin *naturalis*, and not from adding *al* to the English word, as in the foregoing instances; and thus it comes under the shortening power of the antepenultimate accent, notwithstanding the semi-consonant diphthong *u*.

556. The same shortening power in the antepenultimate accent may be observed in *rational* and *ratiocinate*, where the first *a* in the first word, and the *o* in the second, are short. The first *a* in the second word is short also by the power of the secondary accent; though Mr. Sheridan has, in my opinion, very erroneously divided *ratiocination* into *ra-sho-sy-na-shun*; that is, into a syllable less than it ought to have, with the *o* long instead of short.

557. The accent on the Latin antepenultimate seemed to have something of a similar tendency: for though the great difference in the nature of the Latin and English accent will allow us to argue from one to the other but in very few circumstances (503), yet we may perceive in that accent, so different from ours in general, a great coincidence in this particular; namely, its tendency to shorten an antepenultimate syllable. Bishop Hare tells us, that "Quae acuuntur in tertia ab extrema, interdum acuta corripunt, si positione sola longa sunt, ut *óptime*, *sérvitus*, *pérvelim*, *Pámphilus*, et pauca alia, quo Cretici mutantur, in Anapaestos. Idem factum est in *néutiquam*, licet incipiat diphthongo." *De Metr. Comic.* pag. 62. Those words which have the acute accent on the antepenultimate syllable, have sometimes that syllable shortened, if it was only long by position, as *óptime*, *sérvitus*, *pérvelim*, *Pámphilus*, and a few others, which by this means are changed from Cretic to Anapestic feet: nay, *néutiquam* undergoes the same fate, though it begins with a diphthong.

SYLLABICATION.

558. Dividing words into syllables is a very different operation, according to the different ends proposed by it. The object of syllabication may be, either to enable children to discover the sound of words they are unacquainted with, or to show the etymology of a word, or to exhibit the exact pronunciation of it.

559. When a child has made certain advances in reading, but is ignorant of the sound of many of the longer words, it may not be improper to lay down the common general rule to him, that a consonant between two vowels must go to the latter: and that two consonants coming together must be divided. Farther than this, it would be absurd to go with a child; for telling him that compounds must be divided into

their simples, and that such consonants as may begin a word may begin a syllable, requires a previous knowledge of words, which children cannot be supposed to have; and which, if they have, makes the division of words into syllables unnecessary. Children, therefore, may be very usefully taught the general rule above mentioned, as, in many cases, it will lead them to the exact sound of the word, as in *pro-vi-ded*: and in others, it will enable them to give a good guess at it, as in *de-li-cate*; and this is all that can be expected: for, when we are to form an unknown compound sound, out of several known simple sounds, (which is the case with children, when we wish them to find out the sound of a word by spelling it), this, I say, is the only method that can be taken.

540. But an etymological division of words is a different operation: it is the division of a person acquainted with the whole word, and who wishes to convey, by this division, a knowledge of its constituent parts as *ortho-graphy*, *theo-logy*, etc.

541. In the same manner, a person, who is pre-acquainted with the whole compound sound of a word, and wants to convey the sound of each part to one unacquainted with it, must divide it into such partial sounds as, when put together again, will exactly form the whole, as *or-thog-ra-phy*, *the-ol-o-gy*, etc. This is the method adopted by those who would convey the whole sound, by giving distinctly every part; and, when this is the object of syllabication, Dr. Lowth's rule is certainly to be followed. "The best and easiest rule," says the learned bishop, "for dividing the syllables in spelling, is, to divide them as they are naturally divided in a right pronunciation, without regard to the derivation of words, or the possible combination of consonants, at the beginning of a syllable." *Introduction to Eng. Gram.* page 7.

542. In this view of syllabication we consider it only as the picture of actual pronunciation; but may we not consider it as directed likewise by some laws of its own? Laws which arise out of the very nature of enunciation, and the specific qualities of the letters? These laws certainly direct us to separate double consonants, and such as are uncombinable from the incoalescence of their sounds: and if such a separation will not paint the true sound of the word, we may be certain that such sound is unnatural, and has arisen from caprice: thus the words *chamber*, *Cambridge*, and *cambrick*, must be divided at the letter *m*, and as this letter, by terminating the syllable according to the settled rules of pronunciation, shortens the vowel—the general pronunciation given to these words must be absurd, and contrary to the first principles of the language. *Angel* *), *ancient*, *danger*, *manger*, and *ranger*, are under the same predicament; but the paucity of words of this kind, so far from weakening the general rule, strengthen it. See *Change*.

543. By an induction which demonstrates the shortening power of the antepenultimate accent, has been shown the propriety of uniting the consonant to the vowel in the first syllable of *demonstration*, *lamentation*, *propagation*, etc. and thus deciding upon the quantity of these vowels, which are so uncertain in our best dictionaries; and may we not hope, by a similar induction, and with the first principles of language in view, to decide the true, genuine, and analogical sound of some words of another kind which waver between different pronunciations? The antepenultimate accent has unquestionably a shortening power; and I have not the smallest doubt that the penultimate accent has a lengthening power: that is, if our own words, and words borrowed from other languages,

*) It is highly probably that, in Ben Jonson's time, the *a* in this word was pronounced as in *an*, since he classes it to show the short sound of *a* with *art*, *act*, and *apple*. *Grammar*.

of two 'syllables, with but one consonant in the middle, had been left to the general ear, the accent on the first syllable would have infallibly lengthened the first vowel. A strong presumption of this arises from our pronunciation of all Latin dissyllables in this manner, without any regard to the quantity of the original (see *DRAMA*), and the ancient practice of doubling the consonant when preceded by a single vowel in the participial terminations, as to *begin*, *beginning*, to *regret*, *regretted*: and I believe it may be confidently affirmed, that words of two syllables from the Latin, with but one consonant in the middle, would always have had the first vowel long, if a pedantic imitation of Latin quantity had not prevented it (see *DRAMA*). Let an Englishman, with only an English education, be put to pronounce *zephyr*, and he will, without hesitation, pronounce the *e* long, as in *zenith*: if you tell him the *e* is pronounced short in the Latin *zephyrus*, which makes it short in English, and he should happen to ask you the Latin quantity of the first syllable of *comick*, *mimick*, *solace*, etc. your answer would be a contradiction to your rule. — What irrefragably proves this to be the genuine analogy of English quantity, is the different quantity we give a Latin word of two syllables when in the nominative, and when in an oblique case: thus in the first syllable of *sidus* and *nomen*, which ought to be long; and of *miser* and *onus*, which ought to be short, we equally use the common long sound of the vowels: but in the oblique cases, *sideris*, *nominis*, *miseri*, *oneris*, etc. we use quite another sound, and that a short one: and this analogy runs through the whole English pronunciation of the learned languages (533). (535)

544. But the small dependance of the English quantity on that of the Latin, will be best seen by a selection of words of two syllables, with the accent on the first, and but one consonant in the middle, and comparing them with the Latin words from which they are derived.

English dissyllables which have but one consonant, or a mute and a liquid in the middle, and have the first syllable accented, contrasted with the Latin words from which they are derived, marked with their respective quantities.

Words in which the first vowel in both languages is long:

pīca,	pīca.	ēdile,	ædīlis.	rēgal,	rēgālis.
drāma,	drāma.	fēline,	fēlinus.	lēgal,	lēgālis.
lābra,	(lābra,	rāsura,	rāsūra.	flāvour,	flāvūs.
hŷdra,	lābra.	fibre,	(fībra,	fēces,	fæces.
ēra,	hŷdra.		fībra.	mānes,	mānes.
strāta,	æra.	mētre,	(mētrum,	īris,	īris.
īcon,	strāta.		mētrum.	crīsis,	(crīsis.
stipend,	īcōn.	nāture,	nātūra.	grātis,	grātis.
nōtice,	stīpendium.	plācate,	plācātus.	ēgress,	ēgrēssus.
pēnal,	nōtītia.	primate,	prīmātus.	rēgress,	(rēgrēssus,
final,	pænālis.	clīmate,	clīma.		rēgrēssus.
spīnal,	fīnālis.	librate,	lībrātus.	tŷgress,	(tīgris,
trīnal,	spīnālis.	vībrate,	(vībro,		tīgris.
hōral,	trīnus.		vībro.	rēbus,	rēbūs.
thōral,	hōra.	prīvate,	prīvātus.	bōlus,	bōlus, bōlus.
flōral,	thōra.	cērate,	cērātus.	prēcept,	præceptum.
nāsal,	flōrālis.	fīnite,	fīnītus.	plēnist,	plēnus.
fātal,	nāsūs.	lēvite,	lēvīta.	pāpist,	pāpa.
frāgrance,	fātālis.	nātive,	nātīvus.	clīmax,	clīmax.
licence,	frāgro.	mōtive,	mōtīvus.	rēflex,	(rēflexus,
credence,	llcentia.	vōtive,	vōtīvus.		rēflexus.
fēmale,	crēdentia.	vōcal,	vōcālis.	prēfix,	præfixum.
	fæmina.	prēdal,	præda.		

phēnix,	<i>phœnix.</i>	hālo,	<i>hālo.</i>	sēcret,	<i>sēcrētus.</i>
mātrix,	<i>mātrix.</i>	sōlo,	<i>sōlo.</i>	fibre,	<i>(fibra.</i>
vārix,	<i>vārix.</i>	tȳro,	<i>tīro.</i>		<i>fibra.</i>
sȳrinx,	<i>(sȳrinx,</i>	sōlar,	<i>sōlāris.</i>	frāgrant,	<i>frāgrans.</i>
nātal,	<i>σὺριγγ.</i>	lāzar,	<i>lāzārus.</i>	cōgent,	<i>cōgent.</i>
vital,	<i>nātālis.</i>	sōber,	<i>sōbrīus.</i>	mōment,	<i>(mōmen-</i>
nāval,	<i>vltālis.</i>	tȳger,	<i>(tīgris,</i>		<i>tum.</i>
rival,	<i>nāvālis.</i>	ēther,	<i>tīgris.</i>	pōnent,	<i>pōnens.</i>
ōval,	<i>rīvālis.</i>	ōker,	<i>æther.</i>	digest, sub.	<i>digestus.</i>
īdol,	<i>ōvālis.</i>	mīmer,	<i>ὠκεα.</i>	rēflux,	<i>(rēflexus,</i>
grēcism,	<i>īdolum.</i>	cāper,	<i>mīmus.</i>		<i>rēflexus.</i>
pāgan,	<i>græcīsmus.</i>	vīper,	<i>cāppāres.</i>	trōphy,	<i>(trōphæum.</i>
ōmen,	<i>pāgānus.</i>	prētor,	<i>vīpera.</i>		<i>trōphæum.</i>
sīren,	<i>ōmen.</i>	līmous,	<i>prætor.</i>	chēly,	<i>chēle.</i>
sīphon,	<i>σίφων.</i>	spīnous,	<i>līmōsus.</i>	spīny,	<i>spīna.</i>
cōlon,	<i>(sīphon.</i>	vīnous,	<i>spīnōsus.</i>	chāry,	<i>cārus.</i>
dēmon,	<i>(κῶλον,</i>	crēbrous,	<i>vīnōsus.</i>	quēry,	<i>quære.</i>
	<i>cōlon.</i>	fētus,	<i>crēber.</i>	glōry,	<i>glōria.</i>
	<i>dæmon.</i>	ēdict,	<i>foetus.</i>	stōry,	<i>hīstōria.</i>
			<i>ēdictum.</i>		

Words in which the same vowel is short in both languages:

māgic,	<i>māgicus.</i>	āgile,	<i>āgilis.</i>	pōlish,	<i>pōlitus.</i>
trāgic,	<i>trāgicus.</i>	frāgile,	<i>frāgilis.</i>	fāmish,	<i>fāmes.</i>
sābine,	<i>sābīni.</i>	fēbrile,	<i>(fēbrilis,</i>	pērish,	<i>pērīo.</i>
fāmīne,	<i>fāmes.</i>		<i>fēbrilis.</i>	pārish,	<i>pārōchia.</i>
lōgic,	<i>lōgica.</i>	glōbule,	<i>glōbūlus.</i>	rāvish,	<i>rāpio.</i>
cōlic,	<i>cōlicus.</i>	mācule,	<i>mācūla.</i>	cōrinth,	<i>cōrinthus.</i>
chrōnic,	<i>chrōnicus.</i>	plātane,	<i>plātānūs.</i>	ēpick,	<i>ēpicūs.</i>
lȳric,	<i>lȳricus.</i>	bāsil,	<i>bāsīlicum.</i>	tōnick,	<i>tōnicus.</i>
rābid,	<i>rābīdus.</i>	cāvil,	<i>cāvillor.</i>	cōnick,	<i>cōnicus.</i>
ācid,	<i>ācidus.</i>	dēvil,	<i>dīabolus.</i>	tōpick,	<i>tōpicus.</i>
plācid,	<i>plācidus.</i>	ātom,	<i>ātōmus.</i>	trōpick,	<i>trōpicus.</i>
rīgid,	<i>rīgīdus.</i>	sōphism,	<i>sōphīisma.</i>	cȳnick,	<i>cȳnicus.</i>
cālid,	<i>cālīdus.</i>	mīnum,	<i>mīnus.</i>	stātick,	<i>stāticus.</i>
vālid,	<i>vālīdus.</i>	ālum,	<i>ālūmen.</i>	critick,	<i>criticus.</i>
gēlid,	<i>gēlīdus.</i>	ēbon,	<i>ēbēnus.</i>	mētal,	<i>mētallum.</i>
ōlid,	<i>ōlīdus.</i>	plātin,	<i>plātīna.</i>	rēbel,	<i>rēbello.</i>
sōlid,	<i>sōlīdus.</i>	rōbin,	<i>rūbīcula.</i>	mōdel,	<i>mōdūlus.</i>
tīmid,	<i>tīmīdus.</i>	cūmin,	<i>cūminum.</i>	cāmel,	<i>cāmelus.</i>
rāpid,	<i>rāpīdus.</i>	lātin,	<i>lātīnus.</i>	chāpel,	<i>cāpella.</i>
sāpid,	<i>sāpīdus.</i>	cāvin,	<i>cāvea.</i>	nōvel,	<i>nōvellus.</i>
vāpid,	<i>vāpīdus.</i>	sāvin,	<i>sābīna.</i>	sīgil,	<i>sīgillum.</i>
tēpid,	<i>tēpīdus.</i>	rāpine,	<i>rāpīna.</i>	vīgil,	<i>vīgilia.</i>
nītid,	<i>nītīdus.</i>	pātine,	<i>pātīna.</i>	stēril,	<i>stērīlis.</i>
sēcond,	<i>sēcūndus.</i>	tribune,	<i>tribunūs.</i>	rīgour,	<i>rīgōr.</i>
dēcade,	<i>dēcās.</i>	stātute,	<i>stātūra.</i>	vāLOUR,	<i>vālor.</i>
mēthod,	<i>mēthōdus.</i>	rēfuse,	<i>rēfūsus.</i>	cōLOUR,	<i>cōlor.</i>
pālāce,	<i>pālātium.</i>	pālāte,	<i>pālātum.</i>	tēnor,	<i>tēnor.</i>
ānice,	<i>āmīctus.</i>	sēnate,	<i>sēnātus.</i>	dōLOUR,	<i>dōlōr.</i>
chālice,	<i>cālix.</i>	āgate,	<i>āchātes.</i>	hōnour,	<i>hōnor.</i>
mālice,	<i>mālītīa.</i>	tribute,	<i>tribūtio.</i>	āloes,	<i>ālōes.</i>
ānise,	<i>ānīsum.</i>	mīnute,	<i>mīnūtus.</i>	rēlict,	<i>rēlictus.</i>
īmāge,	<i>īmāgo.</i>	stātute,	<i>stātūtus.</i>	prōphet,	<i>prōphēta.</i>
rēfuge,	<i>rēfūgium.</i>	vāLUE,	<i>vālor.</i>	cōmet,	<i>cōmēta.</i>
ādāge,	<i>ādāgium.</i>	stātue,	<i>stātūa.</i>	plānet,	<i>plānēta.</i>
āloe,	<i>ālōe.</i>	mōnarch,	<i>mōnarcha.</i>	tēnet,	<i>tēnēo.</i>
grācile,	<i>grācīlis.</i>	stōmach,	<i>stōmachus.</i>	tāpet,	<i>tāpes.</i>
dōcile,	<i>dōcīlis.</i>	epōch,	<i>epōcha.</i>	hābit,	<i>hābitus.</i>

cōlumn,	cōlumna.	prōper,	prōprius.	tālent,	tālentum.
drāgon,	drāco.	zēphyr,	zēphyrus,	pātent, sub.	pāteo.
cānon,	cānon.	liquor,	liquor.	mōdest,	mōdestus.
cāvern,	cāverna.	vīgour,	vīgor.	fōrest,	fōrestum.
tāvern,	tāberna.	plācit,	plācitum.	nēphew,	nēpos.
sāturn,	sāturnus.	tācit,	tācitus.	sīnew,	sīnuo.
vīcar,	vīcārius.	ādīt,	ādītus.	mōney,	mōneta.
schōlar,	schōlāris.	vōmit,	vōmo.	stūdy,	stūdiūm.
sālver,	sāliva.	mērit,	mēritum.		

Words in which the same vowel is long in English, and short in Latin:

tūmid,	tūmidus.	crōcus,	crōcus.	pētal,	pētālum.
cōma,	cōma.	mōdus,	mōdus.	rēcent,	rēcens.
quōta,	quōta.	gēnus,	gēnus.	dēcent,	dēcens.
trīpod,	trīpus.	sīnus,	sīnus.	rēgent,	rēgens.
sēquence,	sēquentia.	gārous,	gārum.	clīent,	clīens.
cādence,	cādens.	scābrous,	scāber.	sīlent,	sīlentium.
sīlence,	sīlentium.	nōtus,	nōtus.	pārent,	pārens.
mōnade,	mōnas.	ēpact,	ἐπάκται.	pātent, adj.	pāteo.
trōchee,	trōchæus.	sātan,	sātan.	lātent,	lātens.
sātire,	sātīrā.	hymen,	hymen.	pōtent,	pōtens.
vācate,	vāco.	trīdent,	trīdens.	gērent,	gērens.
cāvate,	cāvo.	trīgon,	trīgon.	vīrent,	vīrens.
dātive,	dātīvus.	nēgro,	nīgēr.	frēquent,	frēquens.
trīumph,	trīumphus.	hēro,	hēros.	sēquent,	sēquens.
fōcal,	fōcus.	pōlar,	pōlāris.	sācrīst,	sācer.
lōcal,	lōcālis.	pāper,	pāpyrus.	lōcust,	lōcūstā.
grēgal,	grēgālis.	vāpour,	vāpōr.	rōset,	rōsa.
chōral,	chōrūs.	fēver,	(fēbris.	vācant,	vācans.
nīval,	nīvālis.	frāgor,	fēbris.	sēcant,	sēcans.
lābel,	lābellum.	rīgor,	frāgor.	vāgrant,	vāgus.
libel,	libellus.	īchor,	rīgor.	īyrant,	īyrannus.
sērum,	sērum.	āchor,	ἰχωρ.	blātant,	blātērans.
fōrum,	fōrum.	sāpor,	āchor.	nātant,	nātans.
lāpis,	lāpis.	tēpor,	sāpōr.	phālanx,	phālanx.
bāsis,	bāsis.	fāvour,	tēpōr.	āpex,	āpex.
phāsis,	Φάσις,	lābour,	fāvor.	cālix,	cālix.
schēsis,	(σχέσις,	ōdour,	lābōr.	hūlix,	ἐλιξ.
thēsis,	σχέσις, thesis.	trēmour,	ōdōr.	phārynx,	Φάρυγξ.
trīpos,	trīpos.	vāpour,	trēmōr.	lārynx,	λάρυγξ.
fōcus,	fōcus.	pēdal,	vāpōr.	ōnyx,	ōnyx.
			pēdālis.		

Words in which the same vowel is short in English, and long in Latin:

cīvick,	cīvicus.	vīvid,	vīvidus.	dēbile,	dēbīlis.
mīmick,	mīmicus.	fācund,	fācūndus.	grānule,	grānūlum.
ēthick,	ἠθική.	fēcund,	fēcūndus.	prōmise,	prōmitto.
tābid,	tābīdus.	prēbend,	præbēnda.	cēruse,	cērūssa.
frīgid,	frīgīdus.	sōlace,	sōlātium.	lēper,	(lēpra,
squālid,	squālīdus.	prēface,	præfatio.		lēpra.
ācrīd,	ācer.	pūmice,	pūmex.	prīmer,	prīmītiūs.
ārid,	āridus.	pēnance,	pæna.	prōffer,	prōfero.
flōrid,	flōrīdus.	flōrence,	flōrentia.	rīver,	rīvus.
rōrid,	rōrīdus.	prōvince,	prōvincia.	sēver,	sēpāro.
fētid,	fætīdus.	prōduce,	prōductio.	clāmour,	clāmōr.
līvid,	līvīdus.	flābile,	flābīlis.	ēthics,	ἠθικά.

crāsis,	<i>crāsis.</i>	nōurish,	<i>nūtrio.</i>	ēcho,	<i>ēchō, ἤχων.</i>
prōcess,	<i>prōcessus.</i>	cōmick,	<i>cōmīcus.</i>	bīshop,	<i>epīscopus.</i>
spīrit,	<i>spīritus.</i>	cōral,	<i>cōrāllium.</i>	prōfit,	<i>prōficio.</i>
trāject,	<i>trājectus.</i>	mōral,	<i>mōrālis.</i>	līmit,	<i>līmītation.</i>
prōject,	<i>prōjectus.</i>	trāmel,	<i>trāma.</i>	spīrit,	<i>spīritus.</i>
prōduct,	<i>prōductus.</i>	cīvil,	<i>cīvīlis.</i>	vīsit,	<i>vīsīto.</i>
crēdit,	<i>crēditus.</i>	līnen,	<i>līnum.</i>	pēdant,	<i>pædāneus.</i>
lēgate,	<i>lēgātus.</i>	sēven,	<i>sēptēm.</i>	clēment,	<i>clēmēns.</i>
grāuate,	<i>grānātus.</i>	flōrin,	<i>flōrēntia.</i>	cēment,	<i>cēmentum.</i>
grānite,	<i>grānītes.</i>	rēsīn,	<i>rēsīna.</i>	prēsēt,	<i>præsēns.</i>
spīnach,	<i>spīnāchia.</i>	rōsīn,	<i>rēsīna.</i>	prōtest,	<i>prōtestor.</i>
rādīsh,	<i>rādīx.</i>	mātin.	<i>mātūtīnus.</i>	līly,	<i>līlīum.</i>
plānīsh,	<i>plānus.</i>	sōlemn,	<i>sōlēmnis.</i>	fīlly,	<i>fīlīa.</i>
vānīsh,	<i>vānesco.</i>	fēlon,	<i>fēlōnia.</i>	vēry,	<i>vērō.</i>
fīnīsh,	<i>fīnīo.</i>	mēlon,	<i>mēlō.</i>	cīty,	<i>cīvītās.</i>
pūnīsh,	<i>pūnīo.</i>	lēmons,	<i>līmōnēs.</i>	prīvy,	<i>prīvus.</i>
flōurīsh,	<i>flōrīo.</i>				

545. In this view of the Latin and English quantity, we see how uncertain it is to argue from the former to the latter; for though the Latin *accent* is frequently a rule for placing the English accent, as in words derived whole from that language, as *abdomen*, *acumen*, etc. (503) or preserving the same number of syllables, as in *impudent*, *elegant*, from *impudens*, *elegans*, etc. (503) yet the *quantity* of the Latin seems to have no influence on that of the English. In words of two syllables, where one consonant comes between two vowels, as *focus*, *basis*, *local*, etc. though the vowel in the first syllable is short in Latin, it is long in English; and inversely, *florid*, *frigid*, *livid*, etc. have the vowels in the first syllable short, though these vowels are long in *floridus*, *frigidus*, *lividus*, etc. so that if any thing like a rule can be formed, it is, that when a word of three syllables in Latin, with the two first short, is anglicised by dropping the last syllable; we shorten the first syllable of the English dissyllable, unless it ends with the vowel *u*. (535) Thus we see the shortening power of our English antepenultimate accent, which shortens every antepenultimate vowel but *u* in our pronunciation of Latin words; as in *mimicus*, *vividus*, etc. and continues its shortening power in the penultimate accent of these words when anglicised into *mimick* and *vivid*; and hence it is that the short quantity of the first vowel in dissyllables is become so prevalent in our language, to the great detriment of its sound and the disturbance of its simplicity.

It may be necessary, in the next place, to take a view of such words as are either of Saxon or French original, or not so immediately derived from the Latin, as to be influenced by its quantity.

Dissyllables with but one consonant in the middle, having the first syllable pronounced long:

sōla.	trōcar.	fāther.	līlach.	hōly.	hāzy.
āga.	pōlar.	sāker.	trīglyph.	zāny.	nīzy.
ēpha.	grōcer.	ōker.	gārīsh.	tīny.	clōver.
gāla.	spīder.	stōker.	zēnīth.	pōny.	sīzer.
china.	cīder.	tāper.	cādi.	crōny.	nādir.
nāvel.	wāfer.	tōper.	bōsom.	tōry.	tābour.
hāzel.	wāger.	wāter.	rāven.	mīsy.	wāges.
fōcil.	æra.	wāver.	ēven.	sōphi.	bōlis.
ēvil.	bīfold.	lēver.	zēchin.	kāli.	tōphet.
ācorn.	dōtard.	ōver.	bāson.	rēbeck.	ēgret.
māson.	dōtage.	rīgol.	cāpon.	cōpal.	rōlant.
dādo.	cōping.	tōken.	āpron.	gābel.	pīlot.
sāgo.	ēgre.	mēgrim.	īron.	grāvy.	bōrax.
brāvo.	cīpher.	bēsom.	glēby.	īvy.	bāby.

Dissyllables with but one consonant in the middle, having the first syllable pronounced short:

bōrough.	bālace.	sāvage.	flāgon.	pōther.	spīgot.
sēraph.	vālace.	rīvage.	wāgon.	sīker.	pīvot.
rēlish.	dāmage.	trāvise.	tālon.	clēver.	dēsart.
blēmish.	hōmage.	trāverse.	tēnor.	nēver.	cōvert.
bānish.	grāvel.	rēfuse.	hēron.	quīver.	cōpist.
dāmask.	bēvil.	frigate.	bāron.	cōver.	prōvost.
frōlick.	lēvel.	shēriff.	sīrup.	hōver.	gāmut.
mēdal.	rēvel.	trāvail.	lēcher.	mānor.	shāadow.
shēkel.	snīvel.	pēril.	wēther.	cāract.	wīdow.
āmel.	rīvel.	vēnom.	gāther.	vālet.	hōney.
chisel.	drīvel.	wōman.	lāther.	gēnet.	cōmely.
gāvel.	swīvel.	rīven.	rāther.	clāret.	māny.
ēphod.	hōvel.	slōven.	nēther.	clōset.	cōny.
hāzard.	grōvel.	ōven.	hīther.	cīvet.	būry.
hāgard.	shōvel.	sātin.	wīther.	trīvet.	būsy.
dīzard.	drāzel.	bāvin.	thīther.	rīvet.	bēvy.
līzard.	mānage.	rāvin.	tēther.	cōvet.	lēvy.
vīzard.	bōrage.	spāvin.	ōther.	fāgot.	tīvy.
wīzard.	vīstage.	plēvin.	mōther.	bīgot.	prīvy.
bōdice.	rāvage.	cōvin.	smōther.	jīgot.	pīty.

From the perusal of this selection we see a great majority of words where the first vowel is sounded short, and therefore, to some inspectors it may seem improbable that the original tendency of our Saxon language was to the long quantity of the penultimate vowel. But as Mr. Nares very judiciously observes, "the rule is sufficiently general to be admitted, and is undoubtedly founded in the nature of our pronunciation:" for which he quotes Dr. Wallis, who says, "Haec videtur genuina linguae nostrae ratio antiqua." *Elements of Orthöepy*, page 225.

546. Those who have made the progress of languages their study, will observe, it is presumed, that the broad sounds of vowels change to the slender*), the difficult consonants to the easier, and the long vowels to short ones. This, it is imagined, will be found to be true in all languages, as well as our own; and such alteration seems founded in the nature of man and of society. The next object to understanding a language being despatch, it is no wonder that short sounds have been encroaching on us, and depriving us of the tune of our words for the sake of saving time. This is apparent in the abbreviation of simples when compounded, as in *knowledge*, *shepherd*, etc. (518) but as it is the business of art to correct and regulate the eccentricities of nature and the excesses of custom, it should be the care of every philosophick grammarian to keep his eye upon the original genius and general scope of his language, and to suffer custom to depart as little from them as possible. But although no inconsistency or want of analogy can alter any pronunciation which is once acknowledged and settled, yet, when a pronunciation is wavering, consistency, analogy, and general principles, ought to decide against a great majority of mere fashion and caprice.

*) Alioqui, pro usu, abusus et inveteratus error nobis obtruderetur. Olim enim pro mutatione sonorum mutabantur et litterae: et si quando consuetudo aliquid mutasset, scribendi quoque modus statim variabatur. Unde quum apud Ennium et Plautum *Sont* et *Servos* diceretur et scriberetur, postea multis aurium deliciis o vocali rejecta, quod vastus illius videretur sonus, u littera substituta est, et sono expressa; ita ut eorum loco *Sunt* et *Servus* prolatum et scriptum sit. Adolphi Meckerchi Brugensis De Vet. et Rect. Pronun. Linguae Graecae Commentarius.

Thus have I endeavoured to give a distinct view of the correspondence between the accent and quantity of the learned languages and our own; and to rescue a plain Englishman (who, as Ben Jonson says of Shakespeare, has little Latin and less Greek) from the supercilious criticism of those Greeklings and Latinitasters, who are often remarkably ignorant of their own language, and yet frequently decide upon its accent and quantity, because they have a smattering of Greek and Latin. If the question turns upon the accent of an English word, the Latin word it is derived from is immediately produced, and sentence passed without appeal; and yet if the Englishman were to ask the rule on which this decision is founded, the scholar would, in all probability, be at a loss to tell him. Has every English word, he might say, the same accent as the Latin word from which it is derived? This the scholar could not answer in the affirmative, as the least recollection would tell him that *parsimony*, *acrimony*, etc. cannot be accented after the Latin *parsimonia*, *acrimonia*, etc. as the Latin is never accented higher than the antepenultimate. But perhaps the English word is adopted whole from the Latin. Here is undoubtedly a fair pretence for pronouncing it with the Latin accent; and yet we see how many exceptions there are to this rule. (see No. 503, *b*.) Or perhaps the Latin word, though anglicised, retains the same number of syllables. This, indeed, may be said to be a *general* rule for preserving the Latin accent, but so general as to be neglected in a thousand instances. (See No. 503, *f, g, h, i, k*.) But if the scholar, as is often the case, huddles quantity and accent together, and infers the English *quantity* from the Latin; the English scholar needs only to refer him to the selections here given (No. 544, 545), to show the inanity of such a plea. Upon the whole, therefore, I flatter myself that men of learning will be gratified to see the subject in a clearer point of view than any in which it has ever been exhibited; and the plain English scholar will be indebted to me for giving him as clear and distinct an idea of the connexion between the Greek and Latin accent and quantity, and the accent and quantity of his native tongue, as if he had Homer and Horace by heart; and for placing him out of the reach of those pert minor criticks, who are constantly insulting him with their knowledge of the dead languages.

Of the quantity of the Unaccented Vowels not in the same Syllable with Consonants.

547. Accented syllables, as we have before observed (179), are so strongly marked as to be easily comprehended when they are once settled by custom or analogy; but those immediately before or after the accent are in a state of uncertainty, which some of our best judges find themselves unable to remove. Some grammarians have called all the open vowels before or after the accent short, though the ear so evidently dictates the contrary in the *u* in *utility*, the *o* in *obedience*, etc. Some have saved themselves the trouble of farther search by comprehending these vowels under the epithet obscure: nay, so unfixed do the sounds of these vowels seem, that Dr. Kenrick, whose *Rhetorical Dictionary* shows he was possessed of very great philological abilities, seems as much at a loss about them as the meanest grammarian in the kingdom; for when he comes to mark the sound of the vowel *o* in the first syllable of a series of words with the accent on the second, he makes the *o* in *promulge*, *propel*, and *prolix*, long, as they ought to be; and the same letter in *proboscis*, *proceed*, and *procedure*, short. *Dominion*, *domestick*, *donation*, and *domain*, are marked as if pronounced *dom-inion*, *dom-estic*, *don-ation*, and *dom-ain*, with the *o* short; while the first of *docility*, *potential*, and *monotony*, have the *o* marked long as in *donor*, *potent*, and *modish*; though it is certain to a demonstration, that the etymology, accent, and letters, being the same, the same sound must be produced, unless where custom has precisely marked a difference; and that the first syllables of

promulge, *propel*, and *prolix*, and those of *proboscis*, *proceed*, and *procedure*, have no such difference, seems too evident to need proof *).

548. I know it may be demanded, with great plausibility, how do I know that there is not this very inconsistency in custom itself? What right have I to suppose that custom is not as vague and capricious in these syllables as in those under the accent? To which I answer: if custom has determined the sound of these vowels, the dispute is at an end. I implicitly acquiesce in the decision; but if professors of the art disagree in their opinions, it is a shrewd sign that custom is not altogether so clear in its sentence; and I must insist on recurring to principles till custom has unequivocally decided.

549. Every vowel that is neither shortened by the accent, nor succeeded by a double consonant, naturally terminates a syllable; and this terminating vowel, though not so properly long as if the accent were on it, would be very improperly termed short, if by short, as is often the case, be meant shut (65). According to this idea of syllabication, it is presumed that the word *opinion* would fall into three distinct parts, and every part be terminated by a consonant but the first, thus, *o-pin-ion*.

550. But it may be demanded, what reason is there in the nature of the thing for dividing the word in this manner, rather than into *op-in-ion* where a consonant ends every syllable? In this, as in many other cases of delicacy, we may be allowed to prove what is right, by first proving what is wrong. Every ear would be hurt, if the first syllable of *opinion* and *opulence* were pronounced exactly alike, *op-in-ion* would be as different from *o-pin-ion*, as *o-pu-lence* from *op-u-lence*, and consequently a different syllabication ought to be adopted; but as *opulence* is rightly divided into *op-u-lence*, *opinion* must be divided into *o-pin-ion*; that is, the *o* must be necessarily separated from the *p*, as in *o-pen*; for, as was before observed, every vowel pronounced alone has its open sound, as nothing but its junction with a consonant can shut it, and consequently unaccented vowels not necessarily joined to a consonant are always open: therefore, without violating the fundamental laws of pronunciation, *opinion* must necessarily be divided into *o-pin-ion*, and not *op-in-ion*, and the *o* pronounced as in the word *open*, and not as in *opulence*: which was the thing to be proved.

551. If these reasons be valid with respect to the vowel in question, they have the same force with respect to every other vowel, not shut by a consonant, throughout the language. That the vowels in this situation are actually open, we may easily perceive by observing *that* vowel, which, from its diphthongal and semi-consonant sound, is less liable to suffer by obscure pronunciation than any other. The letter *u*, in this situation, always preserves itself full and open, as we may observe in *utility*, *lucubration*, etc. The *o*, the most open of all the simple vowels, has the same tendency in *obedience*, *opaque*, *position*, etc. the *e*

*) I am aware that this ingenious writer seems to avoid this inconsistency, by premising, in his Rhetorical Grammar, page 43, that he has sometimes marked the *o* in words beginning with a preposition with the oratorical, and sometimes with the colloquial pronunciation: thus, in *commune*, *communicate*, etc. the oratorical sound is given as in the first syllable of *common*, while the colloquial sound changes the *o* into *u*, as if the words were written *cummunne*, *cummunicate*, etc. but the distinction in these examples does not touch the point: here there is a change only of one short sound for another, and not any promiscuous use of a long and short, or open and shut sound of the same letter. Dr. Kenrick himself, when he marks the *o* in *proboscis*, *proceed*, and *procedure*, does not adopt the short *u*, as he does in *commune*, *communicate*, etc. nor is he aware of the essential difference with respect to the quantity of the vowel in the double consonant in one set of words, and the single one in the other.

in the first syllable of *event*, in the second of *delegate*, the first and third of *evangelist*, in the second of *gaiety*, *nicety*, etc. the *a* in the first of *abate*, and the second of *probable*, etc. and the *i* in *nullity*. This unaccented letter being no more than *e*, and this sound, when long, corresponding exactly with its short sound (which is not the case with any of the other vowels, 65, 66) the difference between the long and short, or open and shut sound of this letter, is less perceptible than in any other: yet we may easily perceive that a delicate pronunciation evidently leaves it open when unaccented in *indivisibility*, as this word would not be justly pronounced if the *i* in every syllable were closed by a consonant, as if divided into *in-div-is-ib-il-it-y*; the first, third, and fifth syllables would, indeed, be justly pronounced according to this division, as these have all accentual force, which shuts this vowel, and joins it to the succeeding consonant; but in the second, fourth, and sixth syllables, there is no such force, and consequently it must remain open and unconnected with the consonant: though, as was before observed, the long and short sound of this vowel are so near each other, that the difference is less perceived than in the rest. Every ear would be displeased at such a pronunciation as is indicated by *ut-til-lit-y*, *luc-cub-bration*, *op-pin-ion*, *pos-ition*, *ev-vent*, *ev-van-gel-list*, *ab-bate*, *prob-bab-ble*, etc. but for exactly the same reasons that the vowels out of the stress ought to be kept open in these words, the slender *i* must be kept open in the same situation in the word *in-divis-i-bil-i-ty*, and every similar word in the language*).

552. From all this it will necessarily follow, that the custom adopted by the ancients and moderns of joining the single consonant to the latter vowel in syllabication, when investigating the unknown sound of a word, has its foundation in reason and good sense: that the only reason why vowels are short and shut, is their junction with a consonant; so those that are not joined to consonants, when we are not speaking metrically, cannot be said to be either short or shut: and that as all accented vowels, when final or pronounced alone, have their open sound, so those vowels that are alone, or final in a syllable, must necessarily retain their open sound likewise, as nothing but uniting instantaneously with the succeeding consonant can shut them: and though nothing but a delicate ear will direct us to the degree of openness with which we must pronounce the first unaccented *o* in *docility*, *domestick*, *potential*, *proceed*, *monastick*, *monotony*, etc. we may be assured that it is exactly under the same predicament, with respect to sound, in all these words: and as they can never be pronounced short and shut, as if written *dossility*, *dommestick*, etc. without hurting the dullest ear; so the *e* in *event*, *evangelist*, etc. and the *i* in the third syllable of *utility*, and in the second, fourth, and sixth of *indivisibility*, can never be sounded as if joined to the consonant, without offending every delicate ear, and overturning the first principles of pronunciation.

553. The only considerable exception to this general rule of syllabication, which determines the sound of the unaccented vowels, is when *e* succeeds the accent, and is followed by *r*, as in *literal*, *general*, *misery*, etc. which can never be pronounced *lit-e-ral*, *gen-e-ral*, *mis-e-ry*, etc. without the appearance of affectation. In this situation we find the *r* corrupt the sound of the *e*, as it does that of every other vowel when in a final unaccented syllable. For this consonant being nothing more than

*) It is plain that Mr. Sheridan considered the unaccented vowel *i*, whether ending a syllable, or joined to the succeeding consonant, as standing for the same sound; for we see him sometimes making use of one division, and sometimes of another: thus he divides the word *di-ver-si-ty* with the *i* terminating the penultimate syllable, and *u-ni-ver-sit-y* with the same *i* united to the consonant. The same variety takes place in the words *di-vis-i-bil-i-ty* and *in-di-vis-i-bil-it-y*, while Dr. Kenrick divides all words of this termination regularly in the former manner.

a jar, it unavoidably mixes with the *e* in this situation, and reduces it to the obscure sound of short *u* (418), a sound to which the other unaccented vowels before *r* have sometimes so evident a tendency.

554. An obscure idea of the principles of syllabication just laid down, and the contradiction to them perceived in this exception, has made most of our orthöepists extremely wavering and uncertain in their division of words into syllables, when the unaccented *e* has preceded *r*, where we not only find them differing from each other, but sometimes even from themselves:

Sheridan.	Kenrick.	Scott.	Perry.
<i>miz-ur-ubl</i> ,	— — —	<i>mis-e-ra-bl</i> ,	<i>mis-er-a-ble</i> ,
<i>miz-zur-y</i> ,	<i>mis-er-y</i> ,	<i>mis-e-ry</i> ,	<i>mis-e-ry</i> .
<i>sur-dzhury</i> ,	<i>sur-ge-ry</i> ,	<i>sur-ge-ry</i> ,	<i>surg-e-ry</i> ,
<i>sor-cer-y</i> ,	<i>sor-ce-ry</i> ,	<i>sor-ce-ry</i> ,	<i>sor-ce-ry</i> ,
<i>rob-bur-y</i> ,	— — —	<i>rob-ber-y</i> ,	<i>rob-be-ry</i> ,
<i>fore-ger-y</i> ,	<i>for-ge-ry</i> ,	<i>for-ge-ry</i> ,	<i>forg-e-ry</i> .
<i>slave-er-y</i> ,	<i>sla-ve-ry</i> ,	<i>sla-ve-ry</i> ,	<i>sla-ve-ry</i> .
<i>na-vur-y</i> ,	<i>kna-ve-ry</i> ,	<i>kna-ve-ry</i> ,	<i>knav-e-ry</i> .
<i>bra-vu-ry</i> ,	— — —	<i>bra-ve-ry</i> ,	<i>brav-e-ry</i> .
<i>cook-er-y</i> ,	— — —	<i>cook-e-ry</i> ,	<i>cook-e-ry</i> .
<i>rook-ur-y</i> ,	<i>rook-er-y</i> ,	<i>rook-e-ry</i> ,	<i>rook-e-ry</i> .
<i>im-midzh-ry</i> ,	<i>im-a-ger-y</i> ,	<i>im-a-ger-y</i> ,	<i>im-a-ge-ry</i> .
<i>flum-mur-y</i> ,	<i>flum-mer-y</i> ,	<i>flum-me-ry</i> ,	<i>flum-mer-y</i> ,
<i>mum-mur-y</i> ,	<i>mum-mer-y</i> ,	<i>mum-me-ry</i> ,	<i>mum-me-ry</i> .
<i>mur-der-ur</i> ,	— — —	<i>mur-der-er</i> ,	<i>mur-der-er</i> .
<i>mur-dur-us</i> ,	— — —	<i>mur-der-ous</i> ,	<i>mur-der-ous</i> .
<i>fine-ur-y</i> ,	— — —	<i>fi-ne-ry</i> .	<i>fine-ry</i> .
<i>gun-nur-y</i> ,	<i>gun-ner-y</i> ,	<i>gun-ne-ry</i> ,	<i>gun-ne-ry</i> .
<i>dan-je-rus</i> ,	<i>dan-ger-ous</i> ,	<i>dan-ger-ous</i> ,	<i>dang-er-ous</i> .
<i>vo-sif-er-us</i> ,	<i>vo-cif-e-rous</i> ,	<i>vo-cif-er-ous</i> ,	<i>vo-cif-e-rous</i> .
<i>som-nif-fer-us</i> ,	<i>som-nif-e-rous</i> ,	<i>som-nif-er-ous</i> ,	<i>som-nif-e-rous</i> .
<i>nu-mer-rus</i> ,	<i>nu-me-rous</i> ,	<i>nu-me-rous</i> ,	<i>nu-me-rous</i> .
<i>in-nu-mur-us</i> ,	— — —	<i>in-nu-me-rous</i> ,	<i>in-nu-me-rous</i> .
<i>pros-per-us</i> ,	— — —	<i>pros-per-ous</i> ,	<i>pros-per-ous</i> .
<i>im-pros-pur-us</i> ,	— — —	<i>un-pros-per-ous</i> ,	<i>un-pros-per-ous</i> .
<i>ut-tur-ubl</i> ,	— — —	<i>ut-ter-a-ble</i> ,	<i>ut-ter-a-ble</i> .
<i>un-ut-ter-ubl</i> ,	— — —	<i>un-ut-ter-a-ble</i> ,	<i>un-ut-ter-a-ble</i> .

555. I have been the more copious in my collection of these varieties, that I might not appear to have taken the advantage of any oversight or mistake of the press: nor is it any wonder when the principles of syllabication so strongly incline us to leave the vowel *e*, like the other vowels, open before a single consonant; and the ear so decidedly tells us, that this letter is not always open when preceded by the accent, and followed by *r*, it is no wonder, I say, that a writer should be perplexed, and that he should sometimes incline to one side, and sometimes to the other. I am conscious I have not always been free from this inconsistency myself. The examples therefore which I have selected, will, I hope, fully justify me in the syllabication I have adopted; which is, that of sometimes separating the *e* from the *r* in this situation, and sometimes not. When solemn and deliberate speaking has seemed to admit of lengthening the *e*, I have sometimes made it end the syllable; when this was not the case, I have sometimes joined it to the *r*; thus, as the *e* in the penultimate syllable of *incarcerate*, *reverberate*, etc. seems, in solemn speaking, to admit of a small degree of length and distinctness, it ends a syllable; but as no solemnity of pronunciation seems to admit of the same length and openness of the *e* in *tolerate*, *deliberate*, etc. it is united with *r*, and sounded in the notation by short *u*. It ought, however, to be carefully observed, that though the *e* in this situation is sometimes separated from the *r*,

there is no speaking, however deliberate and solemn, that will not admit of uniting it to *r*, and pronouncing it like short *u*, without offending the nicest and most critical ear.

556. It must also be noted, that this alteration of the sound of *e* before *r* is only when it follows the accent, either primary or secondary (522) (530): for when it is in the first syllable of a word, though unaccented, it keeps its true sound: thus, though the *e* is pronounced like *u* in *alter*, *alteration*, etc. yet in *perfection*, *terrifick*, etc. this letter is as pure as when the accent is on it in *perfect*, *terrible*, etc.

557. Something like the corruption of the sound of unaccented *e* before *r* we may perceive in the colloquial pronunciation of the vowel *o* in the same situation; and accordingly we find our best orthoëpists differ in their notation of this letter: thus *memory*, *memorable*, *immemorable*, *memorably*, *memorize*, have the *o* pronounced like short *u* by Mr. Sheridan and Mr. Scott; and *memorandum*, with the *o*, as in *open*; while Dr. Kenrick gives the *o* in all these words the sound it has in the conjunction *or*. Mr. Sheridan marks the unaccented *o* in *corporal*, *corporate*, and *corporation*, like the *o* in *open*; but Mr. Scott pronounces this *o* in *corporal*, *corporate*, and *corporation*, like short *u*, and the same letter in *incorporate* and *incorporation* like Mr. Sheridan; and Dr. Kenrick, like the *o* in the former instances. Mr. Sheridan and Mr. Scott are uniform in their pronunciation of the same vowel like *u* in *armour*, *armorer*, *armory*, *pillory*, *suasory*, *persuasory*, *allegory*, *compulsory*, and *predatory*; while Dr. Kenrick pronounces the *o* in *armour* and *armory* like the *o* in *open*, and the same letter in *pillory*, *allegory*, and *cursory*, like the *o* in *or*, *nor*, etc. This diversity, among good judges, can arise from nothing but the same uncertainty of the sound of this letter that we have just observed of the *e*; but if we narrowly watch our pronunciation, we shall find that the unaccented *o* may be opened and lengthened, in deliberate speaking, without hurting the ear, which is not always the case with *e*; and this has induced me generally to separate the *o* from the succeeding *r*, when immediately following the accent; though I am sensible that the rapidity of colloquial speaking often reduces it to short *u* without offending the ear: but when the *o* is removed more than one syllable from the accent, the most deliberate speaking generally lets it slide into the other vowel: for which reason I have commonly marked it in this manner. See COMMAND.

558. It may, perhaps, appear to some of my readers, that too much time has been spent upon these nice distinctions of sound, in which judges themselves are found to disagree; but when we consider how many syllables in the language are unaccented, and that these syllables are those in which the peculiar delicacy of the pronunciation of natives consists; when we reflect on the necessity of having as distinct and permanent sounds as possible, to which we may refer these fleeting and evanescent ones, we shall not look upon an attempt to arrest and investigate them as a useless part of philology.

559. A TABLE of the SIMPLE and DIPHTHONGAL
VOWELS referred to by the Figures over the Letters in
this Dictionary.

ENGLISH SOUNDS.

FRENCH SOUNDS.

- | | |
|---|---|
| 1. ¹ a. The long slender English <i>a</i> , as in <i>fâte</i> ,
pâper, etc. 73. | <i>é</i> in <i>fée</i> , <i>épée</i> . |
| 2. ² a. The long Italian <i>a</i> , as in <i>fâr</i> , <i>fâ-ther</i> , <i>pa-pâ</i> ,
mam-mâ, 77 | <i>a</i> in <i>fable</i> , <i>table</i> . |
| 3. ³ a. The broad German <i>a</i> , as in <i>fâll</i> , <i>wâll</i> , <i>wâ-ter</i> , 83. | <i>â</i> in <i>âge</i> , <i>Châlons</i> . |
| 4. ⁴ a. The short sound of the Italian <i>a</i> , as in <i>fât</i> ,
mât, mâr-ry, 81 | <i>a</i> in <i>fat</i> , <i>matin</i> , |
| 1. ¹ e. The long <i>e</i> , as in <i>mê</i> , <i>hêre</i> , <i>mê-tre</i> , <i>mê-dium</i> , 93 | <i>i</i> in <i>mitre</i> , <i>épître</i> . |
| 2. ² e. The short <i>e</i> , as in <i>mêt</i> , <i>lêt</i> , <i>gêt</i> , 95 | <i>e</i> in <i>mette</i> , <i>nette</i> . |
| 1. ¹ i. The long diphthongal <i>i</i> , as in <i>pîne</i> , <i>tî-tle</i> , 105 | <i>ai</i> in <i>laïque</i> , <i>naïf</i> |
| 2. ² i. The short simple <i>i</i> , as in <i>pîn</i> , <i>tît-tle</i> , 107 | <i>i</i> in <i>inné</i> , <i>titré</i> |
| 1. ¹ o. The long open <i>o</i> , as in <i>nô</i> , <i>nôte</i> , <i>nô-tice</i> , 262 | <i>o</i> in <i>globe</i> , <i>lobe</i> . |
| 2. ² o. The long close <i>o</i> , as in <i>môve</i> , <i>prôve</i> , 164 | <i>ou</i> in <i>mouvoir</i> , <i>pouvoir</i> . |
| 3. ³ o. The long broad <i>o</i> , as in <i>nôr</i> , <i>fôr</i> , <i>ôr</i> ; like the
broad ⁴ a, 167 | <i>o</i> in <i>or</i> , <i>for</i> , <i>encor</i> . |
| 4. ⁴ o. The short broad <i>o</i> , as in <i>nôt</i> , <i>hôt</i> , <i>gôt</i> , 163 | <i>o</i> in <i>hotte</i> , <i>cotte</i> . |
| 1. ¹ u. The long diphthongal <i>u</i> , as in <i>tûbe</i> , <i>cû-pid</i> ,
171 | <i>iou</i> in <i>Cioutat</i> , <i>chiourme</i> . |
| 2. ² u. The short simple <i>u</i> , as in <i>tûb</i> , <i>cûp</i> , <i>sûp</i> , 172 | <i>eu</i> in <i>neuf</i> , <i>veuf</i> . |
| 3. ³ u. The middle or obtuse <i>u</i> , as in <i>hûll</i> , <i>fûll</i> , <i>pûll</i> ,
173 | <i>ou</i> in <i>boule</i> , <i>foule</i> , <i>poule</i> . |
| ³ⁱ ô. The long broad ³ o, and the short ² i, as in ³ⁱ ôil,
299 | <i>oi</i> in <i>cycloïde</i> , <i>heroïque</i> . |
| ^{3u} ô. The long broad ³ o, and the middle obtuse ³ u, as
in ^{3u} thou, ^{3u} pound, 313 | <i>ou</i> , in <i>Aout</i> . |

Th. The acute or sharp *th*, as in *think*, *thin*, 466.

Th. The grave or flat *th*, as in *this*, *that*, 41. 50. 469.

560. When *G* is printed in the Roman character, it has its hard sound in *get*, *gone*, etc. as *go*, *give*, *geese*, etc. when it has its soft sound, it is spelled in the notation by the consonant *J*, as *giant*, *ginger*, *ji-ant*, *jin-ger*. The same may be observed of *S*: the Roman character denotes its hard sound in *sin*, *sun*, etc. as *so*, *sit*, *sense*, etc. its soft sound is spelled by *z*, as *rose*, *raise*, etc. *roze*, *raze*, etc.

¶ In the course of a critical investigation of the powers of the letters in the foregoing principles, there is scarcely a word of any difficulty or diversity of sound which has not been noticed, and the true pronunciation, with the reasons and authorities for it, pointed out; so that if the inspector should not meet with sufficient information in the Dictionary under the word, let him consult the Principles under the *vowel, diphthong, or consonant*, he wishes to be explained, and it is highly probable he will meet with the satisfaction he requires. Thus to know something more concerning the *g*, in the word *impugn*, which some speakers pronounce, and others suppress, let him look into the Principles under the letter *G*, No. 386, and he will find additional observations to those in the Dictionary under the word. It is true that most of these doubtful, as well as other words, are referred to the Principles; but if this reference should by chance be omitted, it is hoped that this Advertisement will supply the deficiency.

Extracts

from the

Critical Pronouncing Dictionary.

The figures after the words refer to the numbers in the Principles of Pronunciation prefixed to this Dictionary, where the different sounds of the letters are explained at large. Thus, 73 refers to the first sound of the letter A; 93 to the first sound of the letter E; and so of the rest.

The figures over the letters refer to the vowels in the words at the beginning of the Dictionary; and the index & before these words, refers to the table of simple and diphthongal sounds, where the different sounds of the vowels are exhibited at one view. Thus, & 559 refers to the table in the opposite leaf.

Sentences, or members of sentences marked thus † refer to the original Stereotype Edition of the Crit. Pron. Dictionary.

A.

559. F⁷³ate 73, f⁷⁷ar 77, f⁸³all 83, f⁸¹at 81—m⁹³e 93, m⁹⁵et 95—p¹⁰⁵ine 105, p¹⁰⁷in 107—n¹⁶²o 162, m¹⁶⁴ove 164, n¹⁶⁷or 167, n¹⁶³ot 163—t¹⁷¹ube 171, t¹⁷²ub 172, b¹⁷³ull 173—o²⁹⁹il 299—p³¹³ound 313—t⁴⁶⁶hin 466, t⁴⁶⁹his 469.

A, the first letter of the alphabet, 73. An article set before nouns of the singular number; a man, a tree. Before a word beginning with a vowel, it is written *an*, as, *an* ox. *A* is sometimes a noun, as, *great A*. *A* is placed before a participle, or participial noun; gone *a* hunting, come *a* begging. *A* has a signification denoting proportion; the landlord hath a hundred *a* year.

& The change of the letter *a* into *an* before a vowel or mute *h* for the sake of sound, seems to deserve more attention than has generally been given to it by any of our grammarians, and will therefore be considered under the article *An*; which see.

Of the alphabetical Pronunciation of the Letter A.

So many profound and ingenious observations have been made upon this first step to literature, that volumes might be filled with the erudition that has been lavished on this letter alone. The priority of place it claims, in all alphabets, has made it so much the object of attention, that philologists suppose the foundation of learning but weakly laid, till the natural and civil history of the first letter be fully settled.

But, however deep have been their researches into the origin of this letter, we find no author in our language has hitherto attempted to settle the disputes that have arisen between the natives of England, Ireland, and Scotland, about the true sound of it, when called by its name. Instead, therefore, of tracing this character through the circles of Gomer, the Egyptian Hieroglyphics, the mysterious Abraxas, or the Irish Ogum,

A

I shall endeavour to obviate a difficulty that frequently arises when it is pronounced in the Hornbook: or, in other words, to inquire what is the true name of the first letter of the English alphabet — whether we are to say *A, e, B, C; Ah, B, C; or Aw, B, C.*

And first, it will be necessary to consider the nature of a vowel; which grammarians are generally agreed in defining to be “a simple articulate sound, formed by the impulse of the voice only by the opening of the mouth in a particular manner.” Now, as every vowel by itself is sounded long, as nothing but its junction with a consonant can make it otherwise, it is natural, when pronouncing this vowel alone, to give it the long open sound; but as this long open sound is threefold, as heard in *face*, *father*, and *water*, a question arises, which of these long sounds shall we adopt as a common name to the whole species of this letter? The English make choice of the *a* in *face*, the Irish of that in *father*, and the Scotch of that in *water*. Each party produces words where the letter *a* is sounded in the manner they contend for; but when we demand why one should have the preference, the controversy is commonly at an end; any farther reasons are either too remote or too insignificant to be produced: and, indeed, if a diversity of names to vowels did not confound us in our spelling, or declaring to each other the component letters of a word, it would be entirely needless to enter into so trifling a question as the mere name of a letter; but when we find ourselves unable to convey signs to each other on account of this diversity of names, and that words themselves are endangered by an improper utterance of their component parts, it seems highly incumbent on us to attempt a uniformity in this point, which, insignificant as it may seem, is undoubtedly the foundation of a just and regular pronunciation.

The first rule for naming a letter, when pronounced alone, seems to be this: Whatever sound we give to a letter when terminating a syllable, the same sound ought to be given to it when pronounced alone; because, in both cases, they have their primary, simple sound, uninfluenced by a succeeding vowel or consonant; and therefore, when we pronounce a letter alone, it ought to have such a sound as does not suppose the existence of any other letter. But wherever *a* terminates a syllable with the accent upon it, (the only state in which it can be said to be pure,) it has always the English sound of that letter. The only exceptions to this rule are, the words *father*, *master*, and *water*; and that these are merely exceptions, appears from the uniformity with which the *a* is pronounced otherwise in *parent*, *papal*, *taper*, *fatal*, etc. The other vowels have their names exactly similar to the sound they have in a similar situation, as the *e* like that in *megrim*, the *i* like the *i* in *title*, the *o* as the *o* in *no-ble*, and the *u* like the *u* in *tu-tor*. Thus, as it appears from the general analogy of pronunciation, that the sound of the *a*, which the English adopt, is the only one that does not necessarily suppose the existence of any other sound, it inevitably follows that theirs only is the proper appellation of that letter.

But there is another analogy by which we may determine the true sound of the vowels when pronounced singly; and that is, the sound they have when preserved long and open by the final *e*. Thus, we call the letter *e* by the sound it has in *theme*, the letter *i* as it sounds in *time*, the letter *o* as heard in *tone*, and the *u* as in *tune*; and why the letter *a* should not be pronounced as heard in *face*, can not be conceived, as each of the other vowels has, like *a*, a variety of other sounds, as they are united with letters which, in some measure, alter their quality.

In consequence of entertaining a different idea of the *a*, when pronounced in the alphabet, we see the natives of Ireland very prone to a different pronunciation of the words where this letter occurs; and, indeed, it is quite consistent with their doctrine of the sound of *a*, that the words *parent*, *papal*, *taper*, and *fatal*, should be pronounced *pah-rent*,

pah-pal, tah-per, and fah-tal. We find the Scotch likewise inclinable to the same pronunciation of *a*, when in *words*, as when alone. Thus, we hear *Sawtan* for *Satan*, *sawcred* for *sacred*, and *law-ity* for *laity*; and this is perfectly consistent with the manner in which they pronounce the letter *a*, when alone: there is no medium. If this be not the true pronunciation of these words, the *a* is certainly to be sounded as the English do: for, whenever the English give the Italian sound, as it may be called, to the *a*, except in the words *father* and *master*, it is always in consequence of its junction with some consonant, which determines it to that sound; as, in monosyllables terminating in *r*, as *bar, car, far*: but where it is not affected by a succeeding consonant, as in the words *parent, papal, natal, fatal*, we then hear it pronounced as the slender English *a*, both in and out of composition.

It will, perhaps, be objected, that the most frequent short sound of *a*, as heard in *cat, rat, mat, carry, marry, parry*, is the short sound of the Italian *a* in *father, car, mar, par*, and not the short sound of the *a* in *care, mare, and pare*; but it may be answered, that this want of correspondence between the name of the letter, and the most frequent short sound, is common to the rest of the vowels: for the *o*, as heard in *cot, not, rot*, is not the short sound of the *o* in *coat, note, wrote*, but of the *a* in *water*, or of the diphthongs in *caught, naught, and wrought*; and if we ought to call the *a*, *ah*, because its short sound corresponds to *ah*, for the very same reason we ought to call the *o*, *au*; and a similar alteration must take place with the rest of the vowels. As, therefore, from the variety of sounds the vowels have, it is impossible to avoid the inconvenience of sometimes sounding the letter one way in a syllable, and another way in a word, we must either adopt the simple long sound when we would pronounce the letter alone, or invent new names for every different sound in a different word, in order to obviate the difficulty.

It must not be dissembled, however, that the sound of *a*, when terminating a syllable not under the accent, seems more inclined to the Irish than the English *a*, and that the ear is less disgusted with the sound of *Ah-mer-i-cah* than of *A-mer-i-cay*: but to this it may be answered, that letters not under the accent, in a thousand instances, deviate from their true sound; that the vowel *a*, like several other vowels in a final syllable not accented has an obscure sound, bordering on *u*; but if the *a*, in this situation, were pronounced ever so distinctly, and that this pronunciation were clearly the *a* in *father*, it would be nothing to the purpose: when the *a* is pronounced alone, it may be said not only to be a letter, but a distinct character, and a noun substantive; and, as such, has the same force as the letters in an accented syllable. The letter *a*, therefore, as the first character in the alphabet, may always be said to have the accent, and ought to have the same long open sound as is given to that letter when accented in a syllable, and not influenced in its sound by any preceding or succeeding consonant.

We may therefore conclude, that if all vowels, when pronounced alone, are accented and long, if spelling be the pronunciation of letters alone, (as it would be absurd to suppose ourselves acquainted with the different consonants that determine the sound of the vowels before they are pronounced), it follows, that in spelling, or repeating the component parts of a word, we ought to give those parts their simple and uncombined sound: but there is no uncombined sound of the vowel *a*, except the slender sound contended for, unless in the words *father* and *master*; and therefore, when we repeat letters singly, in order to declare the sound of a word, we must undoubtedly give the first letter of the alphabet the sound we ever give it in the first syllable of the numerous class, *la-dy, pa-gan, ma-son, ba-son*, etc.

Thus, after placing every objection in its strongest light, and deducing our arguments from the simplest and clearest principles, this im-

portant question seems at last decided in favour of the English; who, independent of the arguments in their favour, may be presumed to have a natural right to determine the name of the letter in question, though it has been so often litigated by their formidable and learned, though junior, relations. For though, in some cases, the natives of Ireland and Scotland adhere rather more closely to analogy than the English themselves, yet in this we find the English pronounce perfectly agreeable to rule; and that the slender pronunciation of the letter *a*, as they pronounce it in the alphabet, is no more than giving it that simple sound, it ever has, when unconnected with vowels or consonants that alter its power.

An appeal to the vulgar for the *analogy* of language is perhaps as proper as an appeal to the learned and polite for the best usage. In an old ballad, where the last syllable is made the accented syllable of *America*, we find it rhymed with the first sound of *a*, or what may be called its alphabetical sound.

“Oh may *America*
Yield to our Monarch's sway,
And no more contend:
May they their int'rest see,
With England to agree,
And from oppression free,
All that amend.”

ABDICATIVE, *áb-dě-ká-tive*, *a.* 512. That which causes or implies an abdication.

§ Dr. Johnson places the accent on the first syllable of this word, and Mr. Sheridan and Mr. Perry on the second. The former is, in my opinion, the most correct.

ABSCISSION, *áb-síz-h'-ún*, *s.* The act of cutting off; the state of being cut off.

§ I have differed from Mr. Sheridan in marking the *s* in this word, and, I think, with the best usage on my side. Though double *s* is almost always pronounced sharp and hissing, yet when a sharp *s* precedes, it seems more agreeable to the ear to pronounce the succeeding *s* flat. Thus, though the termination *ition* is always sharp, yet, because the *s* in *transition* is necessarily sharp, the *t* goes into the flat sound, as if written *transizhion*, which see.

ABSOLUTORY, *áb-sól'-ú-túr-rě*, *a.* That which absolves.

§ In the first edition of this Dictionary † I followed the accentuation of Johnson and Ash in this word, and placed the stress upon the first syllable, contrary to what I had done some years before in the Rhyming Dictionary, where I had placed the accent on the second, and which was the accentuation adopted by Mr. Sheridan. Upon a nearer inspection of the analogies of the language, I find this the preferable mode of marking it, as words in this termination, though very irregular, generally follow the stress of the corresponding noun or verb; and, consequently, this word ought to have the same accent as *absolve*, which is the more immediate relation of the word in question, and not the accent of *absolute*, which is the most distant, 512. Kenrick, W. Johnston, Entick, and Nares, have not inserted this word; and Mr. Perry very improperly accents it upon the third syllable.

ACADEMY, *á-kád'-dě-mě*, or *ák'-á-děm-ě*, *s.* An assembly or society of men, uniting for the promotion of some art; the place where sciences are taught; a place of education, in contradistinction to the universities, or public schools.

§ Dr. Johnson tells us, that this word was anciently and properly accented on the first syllable, though now frequently on the second. That it was accented on the first syllable till within these few years, is pretty

generally remembered; and if Shakespeare did not, by poetical license, violate the accentuation of his time, it was certainly pronounced so two centuries ago, as appears by Dr. Johnson's quotation of him:

"Our court shall be a little *academy*,

"Still and contemplative in living arts."

Love's Labour's Lost.

And in Ben Jonson's *New Inn* we find the same accentuation:

..... "Every house became

"An *academy* of honour, and those parts

"We see departed."

But the accentuation of this word formerly, on the first syllable, is so generally acknowledged, as not to stand in need of poetic authority. The question is, whether this accentuation, or that which places the stress on the second syllable, is the more proper? To wave, therefore, the authority of custom, which precludes all reasoning on language, and reduces the dispute to a mere matter of fact, it may be presumed, that whatever is agreeable to the most general usage of the language in similar words, is the most proper in this; and if it appears that general usage, in similar words, is in favour of the old pronunciation, it must certainly, for that reason, be allowed to be the best. And first it may be observed, that as our language is almost as averse to the accent on the last syllable as the Latin, it is a general custom with us, when we adopt a word from the Latin, and abridge it of one or two of its syllables, to remove the accent at least a syllable higher than it was in the original language, that the accent, when the word is naturalized, may not rest on the last. Thus of *Homérus* we make *Hómer*; of *Virgilius*, *Virgil*; and of *Horátius*, *Hórace*: *Hyacínthus*, altered to *Hy'acinth*, removes the accent two syllables higher; and *caeremónia*, become *céremony*, does the same; and no law, that I know of, forbids us to accent *academia*, or if you will *Ακαδημία*, when turned into *academy*, on the first syllable, as it was constantly accented by our ancestors, who receiving Greek through the medium of Latin, generally pronounced Greek words according to the Latin analogy, and therefore necessarily placed the accent of *academia* on the third syllable, which, when reduced to *academy*, required the accent to be removed higher.

But how, it will be said, does this account for placing the accent on the first syllable of the English word *academy*, rather than the second? To this it may be answered, that the numberless instances of preference given by the accent to the first syllable in similar words, such as *melancholy*, *parsimony*, *dilatory*, etc. might be a sufficient authority without any other reason. But, perhaps, it will be pardoned me if I go farther, and hazard a supposition that seems to account for the very common practice of placing the accent of so many of the longer polysyllables from the Latin on the first or second syllable. Though in the Latin there never was more than one accent upon a word, yet, in our pronunciation of Latin, we commonly place an accent on alternate syllables, as in our own words; and when the Latin word, by being anglicised, becomes shorter, the alternate accent becomes the principal. Thus, in pronouncing the Latin word *academia*, the English naturally place an accent on the first and third syllable, as if divided into *ác-a-démi-a*; so that when the word becomes anglicised into *ác-a-de-my*, the first syllable retains the accent it had when the word was Latin. On the other hand, it may be conjectured with some probability, that a fondness for pronouncing like the French has been the occasion of the alteration. As the English ever suppose the French place the accent on the last syllable, in endeavouring to pronounce this word after their manner, the stress must naturally fall on the second and last syllables, as if divided into *a-cad-emie*; and from an imitation of this, it is probable, the present pronunciation of the word was produced. Thus we have a very probable reason

why so many of our longer words from the Latin are accented so near the beginning; as, in this mode of pronouncing them, they seem to retain one of the accents of the original. Hence the long train of words *voluntary comparable, disputable, admirable*, etc. have the accent on the first syllable; because, in pronouncing the words *voluntarius, comparabilis, disputabilis, admirabilis*, etc. we commonly lay a stress upon the first, as well as the third syllable. As to the analogy, as Mr. Sheridan pretends, of pronouncing this word with the accent on the second syllable, because words ending in *my* have the accent on the antepenultimate, nothing can be more ill-founded. True it is, that words of this termination never have the accent on the penultimate; but that, for this reason, they must necessarily have the accent on the antepenultimate, I cannot well comprehend. If *polygamy, economy, astronomy*, etc. (513) have their accent on the antepenultimate, it arises from the nature of the terminations; which being, as is were, a species, and applicable to a thousand other words, have, like *logy* and *graphy*, the accent always on the preceding syllable; which seems best to unite the compound into one word: but *academy* being a simple, is subject to no such rule, and seems naturally to incline to a different analogy of pronunciation. Thus Dr. Johnson seems to have decided justly in saying the word *academy* ought to have the accent on the first syllable; though present usage, it must be confessed, seems to lead to the contrary pronunciation.

ACCENTUAL, ák-sén'-tshù-ál, *a.* 463. Relating to accents.

§ This word is in no English Dictionary I have met with; but, conceiving its formation to be perfectly agreeable to the analogy of English adjectives, and finding it used by several very respectable authors, I have ventured to insert it. Mr. Forster, in his Essay on Accent and Quantity, says. "When a high note succeeds a low one, or rises above the grave tone of voice, the perception of it is sudden and instantaneous, before the continuance of the note is determined one way or the other for long or short. This I more clearly conceive, than I can perhaps express. I can however engage to make it perceptible to a common English ear in any Greek word, according to its present *accentual* mark." And Dr. Galley, in his Dissertation against Greek Accents, makes use of the same word, where he says, "for if ΠΟΣΩΙ means, according to Mr. Foster, that oratorical or common discourse differs from music only in the number of sounds, *i. e.* that the former has only four or five notes, but that the latter has many more, then the *accentual* pronunciation of a Greek sentence will not differ from the singing of the same sentence, when set to four or five corresponding notes in music, *i. e.* it will, in both cases, be a song."

ACCEPTABLE, ák-sép-tá-bl, *a.* Grateful, pleasing.

§ Within these twenty years this word has shifted its accent from the second to the first syllable. There are now few polite speakers who do not pronounce it *ac'ceptable*; and it is much to be regretted that this pronunciation is become so general; for where consonants of so different an organ as *p* and *t* are near the end of a word, the word is pronounced with much more difficulty, when the accent is removed higher than when it is arrested by these letters: for, in this case, the force which accompanies the accent facilitates the organs in their transition from the formation of the one letter to the other. As nature, therefore, directs us to place the accent upon these consonants in all words ending in *active, ective, ictive, ootive, and uotive*; *actible, ectible, octible, and uctible*; so we ought to listen to the same voice in pronouncing *acceptable, susceptible, corruptible*, with the accent on the second syllable. — See *Commendable*.

ACCES, ák-séss', *s.* The way by which any thing may be approached; the means, or liberty, of approaching either to things or men;

increase, enlargement, addition; the returns or fits of a distemper.

§ This word is sometimes heard with the accent on the first syllable:

“Hail, water-gruel, healing power,

“Of easy access to the poor!”

But this pronunciation ought to be avoided, as contrary to analogy; and the general usage of the language; as may be seen in Johnson, under the word.

ADAMANTINE, ^{âd-â-mân'-tîn}, *a.* Made of adamant, having the qualities of adamant, as, hardness, indissolubility.

§ Mr. Sheridan, Dr. Kenrick, and Mr. Perry, uniformly pronounce the last syllable of this word as it is here marked, and W. Johnston only so as to rhyme with *line*, (140).

To ADDUCE, ^{âd-dûse'}, *v. a.* To bring something forward in addition to something already produced.

§ This word, though constantly arising in conversations, has not yet found its way into any of our Dictionaries. It is, however, legitimately formed, and has a distinct and specific signification, which distinguishes it from *conduce*, *induce*, *produce*, and *reduce*, and has therefore a just title to become a part of the language. The propriety of it is a sufficient authority.

ADMIRALTY, ^{âd-mê-râl-tê}, *s.* The power, or officers, appointed for the administration of naval affairs.

§ This word is frequently pronounced as if written *admiralty*, with an *r* in the last syllable; nor is this mispronunciation, however improper, confined to the lowest order of the people. The same may be observed of *mayoralty*.

ADVERTISEMENT, { ^{âd-vêr-tîz-mênt},
 { ^{âd-vêr-tîze-mênt}, } *s.*

Intelligence, information; notice of any thing published in a paper of intelligence.

§ As nouns ending in *ment* always follow the accentuation of the verbs from which they are formed, we frequently hear *advertisement* taxed with the grossest irregularity for having the accent on a different syllable from *advertise*. The origin of this irregularity seems to have arisen from a change which has taken place in the pronunciation of the verb since the noun has been formed: *advertise* and *chastise* were, in Shakespeare's time, both accented on the penultimate, and therefore *advertisement* and *chastisement* were formed regularly from them.

“Wherein he did the king his lord *advertise*.” — *Hen. VIII.*

“My grief cries louder than *advertisement*.” — *Much Ado, etc.*

“Oh, then how quickly should this arm of mine,

“Now pris'ner to the palsy, *chastise* thee” — *Richard II.*

“And *chastisement* doth therefore hide its head.” — *Jul. Caesar.*

But since that time the verbs *advertise* and *chastise* have fallen into an analogy more agreeable to verbs of the same form — for the verbs to *promise*, *practise*, *franchise*, *mortise*, and *disertise*, are the only words where the termination *ise* has not the accent either primary or secondary; and if an alteration must be made to reconcile the pronunciation of the simple with that of the compound, we should find it much easier to change *adver'tisement* and *chas'tisement* into *advertise'ment* and *chastise'ment*, than *advertise'* and *chastise'* into *adver'tise* and *chas'tise*; but the irregularity seems too inveterate to admit of any alteration.

AGAIN, ^{â-gên'}, *ad.* 206. A second time, once more; back, in resti-

tation; besides, in any other time or place; twice as much, marking the same quantity once repeated; again and again, with frequent repetition.

§ We find this word written according to the general pronunciation in the Duke of Buckingham's verses to Mr. Pope:

"I little thought of launching forth *agen*,
"Amidst advent'rous rovers of the pen."

AID-DE-CAMP, *âde-dê-kâwng'*, *s.* An officer who attends the general that has the chief command of the army, to carry his orders to the inferior officers.

§ This word, like most other military terms from the French, is universally adopted, but the polite pronunciation of the nasal vowel in the last syllable is not to be attained by a mere Englishman. — See *Encore*.

ALGOR, *âl-gôr*, *s.* 418. Extreme cold, chilness.

§ The *o* in the last syllable of this word escapes being pronounced like *u* from its being Latin, and seldom used.

To ALIENATE, *âl-yên-âte*, *v. a.* To transfer the property of any thing to another; to withdraw the heart or affections.

§ There is a strong propensity in undisciplined speakers to pronounce this word with the accent on *e* in the penultimate; but this cannot be too carefully avoided, as all the compounds of *alien* have invariably the accent on the first syllable. But whether the *a* in this syllable be long or short, is a dispute among our best orthœpists. Mr. Perry, Mr. Buchanan, W. Johnston, Dr. Kenrick, and Mr. Elphinstone, join it with the consonant, and make it short; but Mr. Sheridan separates it from the *l*. and makes it long and slender: and though Mr. Elphinstone's opinion has great weight with me, yet I here join with Mr. Sheridan against them all; not only because I judge his pronunciation of this word the most agreeable to the best usage, but because it is agreeable to an evident rule which lengthens every vowel with the accent on it, except *i* when followed by a single consonant and a diphthong. See Principles, No. 505. 534.

"O! *alienate* from Heav'n, O sp'irt accurst!"

Milton's Par. Lost, b. v. 877.

ALLY, *âl-lî'*, *s.* One united to some other by marriage, friendship, or confederacy. — See *Survey*.

§ A few years ago there was an affectation of pronouncing this word, when a noun, with the accent on the first syllable; and this had an appearance of precision from the general custom of accenting nouns in this manner, when the same word, as a verb, had the accent on the last, 492: but a closer inspection into the analogies of the language showed this pronunciation to be improper, as it interfered with an universal rule, which was, to pronounce the *y* like *e* in final unaccented syllable. But whatever was the reason of this novelty, it now seems to have subsided; and this word is generally pronounced with the accent on the second syllable, as it is uniformly marked by all the orthœpists in our language.

ALOES, *âl-ôze*, *s.* A precious wood used in the east for perfumes, of which the best sort is of higher price than gold; a tree which grows in hot countries; a medicinal juice extracted from the common aloes tree.

§ This word is divided into three syllables by Mr. Sheridan, and but into two by Dr. Kenrick, Mr. Perry, Mr. Scott, and W. Johnston. The latter is, in my opinion, preferable. My reason is, that though this plural word is perfectly Latin, and in that language is pronounced in three syllables; yet as we have the singular *aloe* in two syllables, we

ought to form the plural according to our own analogy, and pronounce it in two syllables likewise. — See *Antipodes*.

ALTERCATION, ^ál-túr-ká'-shún, *s.* 84. Debate, controversy.

§ The first syllable of this word, and of the sixteen that follow it, † except *although*, are subject to a double pronunciation, between which it is not very easy to decide. There is a general rule in the language, that; *l*, followed by another consonant, gives the preceding *a* its broad sound, as in *salt*. This rule is subject to several exceptions, 84; and if we take in these words into the exceptions, there is some doubt of the exceptions becoming the general rule. But the *a* in question is now so generally pronounced, as in the first syllable of *alley*, *valley*, etc. that we should risk the imputation of inaccuracy to sound it otherwise. Mr. Sheridan, Dr. Kenrick, and Mr. Scott, are uniformly for this fourth sound of *a*. Mr. Perry marks all with the same sound, except *altercate* and *altercation*; and W. Johnston has only the words *altercation* and *alternative*, which he pronounces with the third sound. It is certain that this sound of *a* was the true Anglo-saxon sound, and it is highly probable that the fourth sound has only obtained within these few years, in words obviously derived from the Latin as these are; but there seems to be a grossness in one sound, and a neatness in the other which has so decidedly given one of them the preference.

AMARANTHINE, ^{ám}-^á-rân'-thín, *a.* 150. Consisting of amaranths.

§ Mr. Sheridan, Mr. Scott, and Mr. Perry, pronounce the *i* in the last syllable of this word short, as it is here marked.

AMASSMENT, ^á-mâs'-mênt, *s.* A heap, an accumulation.

§ This word is spelled with one *s* by Dr. Johnson, but undoubtedly ought to have double *s* as well as *cessment*, *embossment*, and *embarrassment*.

AMATEUR, ^{ám}-^á-târe', *s.* A lover of any particular art or science; not a professor.

§ As this is a French word, it will be expected that every polite speaker should give the last syllable the French sound; that which I have given, though not the exact pronunciation, approaches nearest to it.

AMAZON, ^{ám}-^á-zún, *s.* 166. The amazons were a race of women famous for valour; a virago.

§ This word has the accent on the first syllable, contrary to the Latin original, which has it on the second; while *Ambages* has the same penultimate accent, as in Latin.

AMBROSIA, ^{ám}-bró'-zhê-^á, *s.* 505. The imaginary food of the gods; the name of a plant.

§ Mr. Sheridan has pronounced this and the following word † *am-bro-sha* and *am-bro-shal*. Dr. Kenrick has divided them into the same number of syllables, but has given the *s* the flat aspiration, like *zh*. That this is the true sound, see letter *S*. No. 453; and that these words ought to be divided into four syllables, see Syllabication, No. 542, 543.

AMEN, ^á-mên', *ad.* A term used in devotions, by which, at the end of a prayer, we mean, so be it; at the end of a creed, so it is.

§ This is the only word in the language that has necessarily two consecutive accents. — See Principles, No. 491.

To AMORTISE, ^á-mór'-tiz, *v. n.* 140. To alien lands or tenements to any corporation.

§ I have made the last syllable' of this word, short, contrary to Mr. Sheridan's pronunciation of it, not only because, it is so pronounced by Mr. Scott and Dr. Kenrick, but because it is agreeable to the general rule.

AN, ^āan, *art.* One, but with less emphasis; any, or some.

§ This indefinite, and, as it may be called, *euphonic* article, is said by all our Grammarians to be used before a vowel or *h* mute; but no notice is taken of using *a* instead of it before what is called a vowel, as *a useful book, a usual ceremony, a usurer*, etc.; nor is any mention made of its constant usage before *h* when it is not mute, if the accent of the word be on the second syllable, as, *an heroic action, an historical account*, etc. This want of accuracy arises from a want of analyzing the vowels, and not attending sufficiently to the influence of accent on pronunciation. A proper investigation of the power of the vowels would have informed our Grammarians, that the letter *u*, when long, is not so properly a vowel as a semi-consonant, and perfectly equivalent to commencing *y* §; and that feeling of this has insensibly influenced the best speakers to prefix *a* to it in their conversations, while a confused idea of the general rule arising from an ignorance of the nature of the letters has generally induced them to prefix *an* to it in writing. The same observations are applicable to the *h*. The ear alone tells us, that before *heroic, historical*, etc. the *an* ought invariably to be used; but by not discovering that it is the absence of accent on the *h* that makes *an* admissible in these words, we are apt to prefix *an* to words where the *h* is sounded, as *an horse, an house*, etc. and thus set our spoken and written language at variance. This seems better to account for the want of accuracy in this article than a conjecture I once heard from Dr. Johnson, that our ancestors, particularly in the time of the Spectator, where this misapplication of the article frequently occurs, did not pronounce the *h* at the beginning of words so often as we do. However this may be, it seems necessary, to a correctness of language, to make our orthography and pronunciation as consistent as possible: for which purpose it may not be useless to attend to the following general rules. The article *A* must be used before all words beginning with a consonant, and before the vowel *u* when long: and the article *An* must be used before all words beginning with a vowel, except long *u*; before words beginning with *h* mute, as *an hour, an heir*, etc. or before words where the *h* is not mute, if the accent be on the second syllable, as *an heroic action, an historical account*, etc. For the few words in our language, where the *h* is mute, see this letter in the Principles, No. 394: and for a just idea of the letter *u*, and the reason why it admits of *an* before it when long, see Principles, No. 8, and the Notes upon it.

ANAMORPHOSIS, ^āan-^āa-mōr-fō'-sīs, *s.* Deformation; perspective projection, so that at one point of view it shall appear deformed, in another an exact representation.

§ I have accented this word on the penultimate, as Dr. Johnson and Mr. Sheridan have done; as it is a technical word, and not naturalised like *metamorphosis*. — See Principles, No. 520.

ANIMALCULE, ^āan-^ēl-māl'-kūle, *s.* A small animal.

§ This word is derived from the French, and forms its plural by adding *s*; but this plural is sometimes expressed by the Latin word *animacula*, which being mistaken for a singular by those who have but a faint memory of their accidence, is sometimes made plural by the change of *a* into *æ* diphthong: but it ought to be remembered that *animacule* in the singular, makes *animalcules* in the plural, without any additional syllable; and that the singular of *animacula* is *animalculum*.

To ANNIHILATE, ^āan-nī'-hē-lāte, *v. a.* To reduce to nothing; to destroy; to annul.

§ Englishmen who have been bred in foreign seminaries, where they pronounce the *i* in Latin like *e*, generally pronounce this word as if written *an ne-he-late*, because they pronounce the Latin word from which

it is derived in the same manner; but Englishmen, educated in their own country, pronounce the *i*, when it ends a syllable, with the accent on it, both in Latin and English, as it is here marked.

ANTERIOUR, ^āan-tē-rē-ūr, *a.* Going before.

§ Now more commonly and better written *Anterior*.

ANTIPODES, ^āan-tīp-ō-dēz, *s.* Those people who, living on the other side of the globe, have their feet directly opposite to ours.

§ We frequently hear disputes whether this word should be pronounced in four syllables, as it is here, with the accent on the second, or in three, as if divided into *an-ti-podes*, with the accent on the first syllable, and the last rhyming with *abodes*. To solve the difficulty it must be observed, that the word is pure Latin; and that when we adopt such words into our own language, we seldom alter the accent. If, indeed, the singular of this word were in use like *satellite*, 155, then we ought, to form the plural regularly, and pronounce it in three syllables only; but as it is always used in the plural, and is perfect Latin, we ought to pronounce it in four.

"To counterpoise this hero of the mode,

"Some for renown are singular and odd;

"What other men dislike is sure to please.

"Of all mankind, these dear *antipodes*:

"Through pride, not malice, they run counter still,

"And birth-days are their days of dressing ill."

Young's Love of Fame.

APOSTLE, ^āa-pōs-sl, *s.* 472. 405. A person sent with mandates, particularly applied to them whom our Saviour deputed to preach the gospel.

§ This word is sometimes heard in the pulpit, as if divided into *a-po-stle*; the second syllable like the first of *po-et*. If the long quantity of the *o*, in the Latin *apostolus*, is urged for a similar length of the English *apostle*, let us only turn to No. 537 of the Principles, and we shall see the futility of arguing from the Latin quantity to ours. If these reasons are not satisfactory, it is hoped that those who are abettors of this singular pronunciation will alter *e-pis-tle* into *e-pi-stle*, the second syllable like *pie*, and then their reasoning and practice will be uniform.

APOTHECARY, ^āa-pōth-ē-kā-rē, *s.* 470. A man whose employment is to keep medicines for sale.

§ There is a corrupt pronunciation of this word, not confined to the vulgar, as if it were written *Apotecary*.

APOTHEOSIS, ^āap-ō-thē-ō-sīs, *s.* Deification.

§ This word, like *Metamorphosis*, has deserted its Latin accentuation on the penultimate syllable, and returned to its original Greek accent on the antepenultimate. See Principles, No. 503. The other words of this termination, as *Anadiplosis*, *Antiptosis*, etc. retain the Latin accent, though all these words in Greek have the accent on the antepenultimate. This accentuation on the antepenultimate is so agreeable to the genius of our own tongue, that it is no wonder it is so prevalent. Johnson, Sheridan, Kenrick, Ash, Scott, Buchanan, Bailey, and Perry, have adopted it as I have done; and only Smith, Barclay, and Entick, accent the penultimate. So eminent a poet as Garth approves of the choice I have made, where he says,

"Allots the prince of his celestial line

"An *apotheosis*, and rites divine"

To APPAL, ^āap-pāl', *v. a.* 406. To fright, to depress.

§ Dr. Johnson tells us, that this word might more properly have been written *Appale*; and we find Bacon, in his History of Henry VII. actually writes the compound *Appalement*. Whether Johnson founds his opinion upon the *pale* colour which fear generally produces, or upon

the derivation of the word from the French *Appaler*, it cannot be certainly known; but this is certain, that this word has been so often rhymed with *all, ball, fall*, etc. that such a change, as Dr. Johnson recommends, would be attended with no small inconvenience. It may be observed too, that spelling this word with single *l* as he has done, is at variance with its general pronunciation: for one *l*, when final, does not broaden the *a* like that in *all*, but leaves it in the sound of that vowel in *fal-low, tal-low*, etc. Considering therefore that the pronunciation of this word is so irrevocably fixed, it is but borrowing an *l* from the Latin *Palleo* to make the sound and spelling exactly correspond. We are often fond of neglecting the French for the Latin etymology when there is no necessity, — in the present case such a preference would be commendable.

To APPRECIATE, *ap-pré-shé-âte*, *v. a.*

§ This word is not in Johnson; and Bailey, who has it, seems not to have given its present signification, for he explains it, “to set a high value or esteem upon any thing;” for my recollection fails me, if it has not been generally used in the sense of the French word it comes from, *Appré-cier*, to appraise, to rate, to value, to declare the just price of any thing, as nearly synonymous to the English word to *estimate*.

APPRECIABLE, *ap-pré-shé-â-bl*, *a.*

§ This word is the genuine offspring of the former; and if we admit the parent, we cannot refuse the child, especially as the latter seems of more use than the former; for though we may pretty well supply the place of *appreciate* by *estimate*, we have not so good a word as *appreciable* to express the capability of being estimated.

To APPROXIMATE, *ap-prôks-ê-mâte*, *v. n.* 91. To approach, to draw near to.

§ This word, as a verb, is not in Johnson; but its very frequent use among good writers and speakers is a sufficient authority for its insertion here, without the trouble of searching for a precedent.

APRICOT, or APRICOCK, *â-pré-kôt*, *s.* A kind of wall fruit.

§ The latter manner of writing this word is grown vulgar.

ARABLE, *âr-â-bl*, *a.* 405. Fit for tillage.

§ The *a* in the first syllable of this word has the short sound as much as if the *r* were double. The same may be observed of every accented *a* before *r*, followed by a vowel, 81, 168.

ARCHANGEL, *ârk-âne-jêl*, *s.* 354. One of the highest order of angels.

§ The accent is sometimes on the first syllable, though not so properly.

ARCHED, *âr-tshêd*, *part. a.* Bent in the form of an arch.

§ Words of this form are colloquially pronounced in one syllable; and this syllable is one of the harshest that can be imagined, for it sounds as if written *artsht*, 359.

To ARIETATE, *â-ri-ê-tâte*, *v. n.* 91. To butt like a ram.

§ I have, in this word, followed Dr. Johnson, in placing the accent on the second syllable, and not on the first, according to Mr. Sheridan, and Dr. Ash; but I do not very well know for what reason, unless it be that words of this termination derived from the Latin, generally preserve the accent of the original. See Principles, No. 503.

ARISTOCRATE, *âr-îs-tô-crât*, *s.* A favourer of aristocracy.

§ In the fury of the French revolution we took up this word and its opposite *Democrate*; but if we could have waited till they had been formed by our own analogy, they would have been *Aristocratist* and *Democratist*.

ARITHMETICK, ^ā-rĭth'-mē-tĭk, *s.* The science of numbers; the art of computation.

§ There is a small, but a very general deviation from accuracy in pronouncing this word, which lies in giving the first *i* the sound of short *e*, as if written *arethmetick*. As this inaccuracy is but trifling, so it may be rectified without any great singularity.

ART, ^ārt, *s.* 77. The power of doing something not taught by nature and instinct; a science, as the liberal arts; a trade; artfulness, skill, dexterity; cunning.

§ As *a* before *r*, followed by a vowel, has the short or fourth sound, so when it is followed by a consonant it has the long or second sound. — See *Arable*, 81, 168.

ASPARAGUS, ^{ās}-pār'-^ā-gūs, *s.* The name of a plant.

§ This word is vulgarly pronounced *Sparrowgrass*. It may be observed, that such words as the vulgar do not know how to spell, and which convey no definite idea of the thing, are frequently changed by them into such words as they do know how to spell, and which do convey some definite idea. The word in question is an instance of it: and the corruption of this word into *Sparrowgrass* is so general, that *asparagus* has an air of stiffness and pedantry. — See *Lantern*.

ASPECT, ^{ās}-pēkt, *s.* Look, air, appearance; countenance; glance, view, act of beholding; direction towards any point, position; disposition of any thing to something else, relation; disposition of a planet to other planets.

§ This word, as a noun, was universally pronounced with the accent on the last syllable till about the middle of the seventeenth century. It grew antiquated in Milton's time, and is now entirely obsolete. Dr. Farmer's observations on this word, in his no less solid than ingenious *Essay on The Learning of Shakespeare*, are so curious, as well as just, that the reader will, I doubt not, be obliged to me for quoting them:

"Sometimes a very little matter detects a forgery You may remember a play called the Double Falsehood, which Mr. Theobald was desirous of palming upon the world for a posthumous one of Shakespeare: and I see it is classed as such in the last edition of the Bodleian catalogue. Mr. Pope himself, after all the strictures of Scriblerus, in a letter to Aaron Hill, supposes it of that age; but a mistaken accent determines it to have been written since the middle of the last century:

..... "This late example

"Of base Henriquez, bleeding in me now,

"From each good *aspect* takes away my trust."

And in another place,

"You have an *aspect*, Sir, of wondrous wisdom."

"The word *aspect*, you perceive, is here accented on the *first* syllable, which, I am confident, in *any* sense of it, was never the case in the time of Shakespeare; though it may sometimes appear to be so, when we do not observe a preceding Elision.

"Some of the professed imitators of our old poets have not attended to this and many other *minutiæ*: I could point out to you several performances in the respective *styles* of Chaucer, Spenser, and Shakespeare, which the *imitated* bards could not possibly have either read or construed.

"This very accent hath troubled the anotators on Milton. Dr. Bentley observes it to be a *tone* different from the present use. Mr. Manning, in his *Treatise of Harmony and Numbers*, very solemnly informs us, that this verse is defective both in accent and quantity.

"His words here ended; but his meek *aspect*,

"Silent, yet spake,"

"Here, says he, a syllable is *acuted* and *long*, whereas it should be *short* and *graved*!"

"And a still more extraordinary gentleman, one Green, who published a specimen of a *new version* of the *Paradise Lost*, into blank verse, 'by which that amazing work is brought somewhat nearer the summit of perfection,' begins with correcting a blunder in the fourth book.

..... "The setting sun

"Slowly descended, and with right *aspect* —

"Levell'd his evening rays."

"Not so in the *new version* :

"Meanwhile the setting sun descending slow —

"Levell'd with *aspect* right his ev'ning rays."

"Enough of such commentators. — The celebrated Dr. Dee had a *spirit*, who would sometimes condescend to correct him, when peccant *in quantity*: and it had been kind of him to have a little assisted the *wights* above mentioned. — Milton affected the *antique*; but it may seem more extraordinary, that the old accent should be adopted in *Hu-dibras*."

To ASPERATE, *âs'-pè-râte*, *v. a.* 91. To make rough.

§ This word, and those that succeed it† of the same family, seem to follow the general rule in the sound of the *e* before *r* when after the accent; that is, to preserve it pure, and in a separate syllable. — See Principles, No. 555.

To ASSUME, *âs-sûme*, *v. a.* 454. To take; to take upon one's self; to arrogate, to claim or seize unjustly; to suppose something without proof; to appropriate.

§ Why Mr. Sheridan should pronounce this word and the word *consume* without the *h*, and *presume* and *resume*, as if written *prezhoom* and *rezhoom*, it not easily conceived; the *s* ought to be aspirated in all or none. — See Principles, 454. 478, 479.

ASYLUM, *â-sî-lûm*, *s.* A sanctuary, a refuge.

§ Nothing can show more plainly the tendency of our language to an antepenultimate accent than the vulgar pronunciation of this word, which generally places the accent on the first syllable. This is however an unpardonable offence to a Latin ear, which insists on preserving the accent of the original whenever we adopt a Latin word into our own language without alteration. — See Principles, No. 503.

ASYMPTOTE, *âs-sîm-tôte*, *s.* Asymptotes are right lines which approach nearer and nearer to some curve, but which would never meet.

§ I have preferred Dr. Johnson's accentuation on the first syllable, to Mr. Sheridan's and Dr. Ash's on the second.

AUGHT, *âwt*, *s.* 393. Any thing.

§ This word is not a pronoun, as Dr. Johnson has marked it, but a substantive.

To AUTHENTICATE, *âw-thên-tè-kâte*, *v. a.* 91. To establish any thing by authority.

§ I have inserted this word without any precedent from our other dictionaries; but it is, in my opinion, sufficiently established by good usage to give it a place in all of them.

AUTHORITY, *âw-thôr-è-tè*, *s.* Legal power; influence, credit; power, rule; support, countenance; testimony; credibility.

§ This word is sometimes pronounced as if written *authority*. This affected pronunciation is traced to a gentleman who was one of the greatest ornaments of the law, as well as one of the politest scholars of the age, and whose authority has been sufficient to sway the bench and the

bar, though *author*, *authentic*, *theatre*, *theory*, etc. and a thousand similar words where the *th* is heard, are constantly staring them in the face.

The public ear, however, is not so far vitiated as to acknowledge this innovation; for though it may with security, and even approbation, be pronounced in Westminster Hall, it would not be quite so safe for an actor to adopt it on the stage.

I know it will be said, that *autoritas* is better Latin, that the purer Latin never had the *h*; and that our word, which is derived from it, ought, on that account, to omit it. But it may be observed, that, according to the best Latin critics, the word ought to be written *auctoritas*, and that, according to this reasoning, we ought to write and pronounce *aucturity* and *auctor*: but this, I presume, is farther than these innovators would choose to go. The truth is, such singularities of pronunciation should be left to the lower order of critics, who, like coxcombs in dress, would be utterly unnoticed, if they were not distinguished by petty deviations from the rest of the world.

AY, *âê*, *ad.* 105. Yes.

§ See Directions to Foreigners prefixed to this Dictionary.

B.

To BACKSLIDE, *bâk-slide'*, *v. n.* 497. To fall off.

§ I have in this word preferred Dr. Johnson's accentuation on the second syllable, to Mr. Sheridan's on the first: for the reasons, see Principles under the number marked. Dr. Ash, Entick, Scott, and Perry, are on the side of Mr. Sheridan; and Dr. Johnson and W. Johnston only on that which I have chosen; but Mr. Sheridan and Dr. Ash, by marking the noun *backslider* with the accent on the second syllable, as it is always heard, have betrayed their pronunciation of the verb; for one of these modes must be wrong, as the verbal noun must unquestionably have the same accent as the verb.

BALUSTRADE, *bâl-ûs-trâde'*, *s.* Rows of little pillars called balustres.

§ This word is often corrupted into banisters, as, the banisters of a staircase.

Balustrade means the row of small pillars supporting the guard of a staircase, taken collectively; as a colonnade means a collection of columns in regular order; but, besides this collective term, there is the distributive Balusters, meaning either the whole of the balustrade, or any part of it, as each of the small pillars that compose it may be called a baluster.

BARRIER, *bâr-rê-ûr*, *s.* 98. A barricade, an entrenchment; a fortification, or strong place; a stop, an obstruction; a bar to mark the limits of any place; a boundary.

§ Pope, by the licence of his art, pronounced this word in two syllables, with the accent on the last, as if written *bar-réer*.

"Twixt that and reason what a nice *barrier*!"

"For ever sep'rate, yet for ever near."

Essay on Man, Ep. I. v. 215.

And yet in another part of his works he places the accent on the first syllable, as we always hear it in prose.

"Safe in the love of Heav'n, an ocean flows

"Around our realm, a *barrier* from the foes."

BARYTONE, *bâr-ê-tône*, *s.* A word with the grave accent on the last syllable.

§ If the inspector does not know what is meant by the grave accent, it may be necessary to inform him, that writers on the Greek accent tell us that every syllable which has not the acute accent has the grave; and as there could be but one syllable acuted in that language, the rest must necessarily be grave. What these accents are has puzzled the learned so much that they seem neither to understand each other nor themselves; but it were to be wished they had kept this distinction into acute and grave out of our own language, as it is impossible to annex any clear ideas to it, except we consider the grave accent merely as the absence of the acute, which reduces it to no accent at all. If we divide the voice into its two leading inflections, the rising and falling, and call the former the acute and the latter the grave, we can annex distinct ideas to these words; and perhaps it is an ignorance of this distinction of speaking sounds, and confounding them with high and low, or loud and soft, that occasions the confusion we meet with in writers on this subject. — See *Elements of Elocution*, page 60. Also *Observations on the Greek and Latin Accent and Quantity*, at the end of the *Key to the Classical Pronunciation of Greek and Latin Proper Names*.

BAYONET, bâ'-yûn-nêt, s. A short sword fixed at the end of a musket.

§ This word is very frequently pronounced *bagonet*, but chiefly by the vulgar.

BEARD, bêrd, s. 288. The hair that grows on the lips and chin; sharp prickles growing upon the ears of corn; a barb on an arrow.

§ This word, as Dr. Kenrick observes, is frequently pronounced so as to rhyme with *herd*: but I am of his opinion that this pronunciation is improper. Mr. Scott and Mr. Perry give it both ways. Buchanan sounds it short, like Mr. Sheridan. W. Johnston makes it rhyme with *laird*, a Scotch lord: but Mr. Elphinston, who is the most accurate observer of pronunciation I ever met with, gives it as I have done. The stage has, in my opinion, adopted the short sound of the diphthong without good reason, and in this instance ought not to be followed; as the long sound is not only more agreeable to analogy, but to general usage. I am glad to find my opinion confirmed by so good a judge as Mr. Smith; and though the poets so often sacrifice pronunciation to rhyme, that their authority, in these cases, is not always decisive, yet, as Shakespeare says on another occasion,

“They still may help to thicken other proofs

“That do demonstrate thinly.” —

Othello

“Rail’d at their covenant, and jeer’d

“Their reverend persons to my beard.”

Hadibras.

“Some thin remains of chastity appear’d

“Ev’n under Jove, but Jove without a beard.” — *Dryden.*

The impropriety of pronouncing this word as it is heard on the stage, will perhaps appear more perceptible by carrying this pronunciation into the compounds, as the false sound of *great* may be detected by the phrase, *Alexander the Great*, 241.

“Old prophecies foretel our fall at hand,

“When bearded men in floating castles land.

“And as young striplings whip the top for sport,

“On the smooth pavement of an empty court,

“The wooden engine flies and whirls about,

“Admir’d with clamours of the beardless rout.” — *Dryden.*

To BEAT, bête, v. a. 227. 233. To Strike, to knock; to punish with stripes; to mark the time in music; to give repeated blows; to strike ground; to rouse game; to mix things by long and frequent agi-

tation; to batter with engines of war; to make a path by treading it; to conquer, to subdue, to vanquish; to harass, to over-labour; to depress; to deprive by violence; to move with fluttering agitation; to beat down; to lessen the price demanded; to beat up; to attack suddenly; to beat the hoof, to walk, to go on foot.

§ The past time of this verb is, by the English, uniformly pronounced like the present. Nay, except in solemn language, the present, preterit, and participle are exactly the same; while the Irish, more agreeably to analogy, as well as utility, pronounce the preterit as the noun *bet*, a wager; and this pronunciation, though contrary to English usage, is quite conformable to that general tendency observable in the preterits of irregular verbs, which is to shorten the vowel that is long in the present, as *eat*, *ate*, (often pronounced *et*;) *hear*, *heard*; *deal*, *dealt*; *mean*, *meant*; *dream*, *dreamt*; etc.

BEEN, bîn. The part. pret. of *To Be*.

§ This word, in the solemn, as well as the familiar style, has shared the fate of most of those words, which from their nature, are in the most frequent use. It is scarcely ever heard otherwise than as the noun *bin*, a repository for corn or wine, and must be placed among those deviations which language is always liable to in such words as are auxiliary or subordinate to others; for, as those parts of bodies which are the most frequently handled grow the soonest smooth by constant friction, so such words as are in continual use seem to wear off their articulations, and become more irregular than others. So low as the age of James the First, I have seen this word spelled *Byn*.

TO BEHOOVE, bê-hôov', *v. n.* To be fit, to be meet. Used only impersonally with *it*, as *It behooves*.

§ This word is sometimes improperly written *behove*, and corruptly pronounced as rhyming with *rove*; but this is contrary to the analogy of words of this form; which preserve the same sound of the vowel, both in the noun and verb; as *proof*, *prove*; *wife*, *wive*; *thief*, *thieve*; etc.

BELLOWS, bêl-lûs, *s.* The instrument used to blow the fire.

§ The last syllable of this word, like that of *Gallows*, is corrupted beyond recovery into the sound of *lus*.

BELOVED, bê-lûv'-êd, *a.* Dear.

§ This word, when an adjective, is usually pronounced in three syllables, as a *beloved son*; and when a participle in two, as, he was much *beloved*. — See Principles, No. 362.

BENEFIT, bèn'-ê-fit, *s.* A kindness, a favour conferred; advantage, profit, use.

§ Benefit of Clergy in law is a privilege formerly allowed, by virtue of which a man convicted of felony or manslaughter was put to read in a Latin book of a Gothick black character; and if the Ordinary of Newgate said *Legit ut Clericus*, i. e. he reads like a clerk, he was only burnt in the hand and set free, otherwise he suffered death for his crime.

BESTIAL, bês'-tshê-âl, *a.* 464. Belonging to a beast; brutal, carnal.

§ This word is sometimes improperly pronounced with the *e* long, as if written *bea tial*, whereas it comes directly from the French *bestial*; and ought to be pronounced as if written *best-yal*, 272.

"A hare, who in a civil way,

"Complied with ev'ry thing, like Gay,

"Was know to all the *bestial* train

"That haunt the woods or scour the plain." *Gay.*

BEYOND, bê-yond', *prep.* Before, at a distance not reached; on the farther side of; farther onward than; past, out of the reach of; above,

exceeding to a greater degree than; above in excellence; remote from, not within the sphere of; To go beyond, is to deceive.

§ There is a pronunciation of this word so obviously wrong as scarcely to deserve notice; and that is sounding the *o* like *a*, as if the word were written *beyand*. Absurd and corrupt as this pronunciation is, too many of the people of London, and those not entirely uneducated, are guilty of it.

BIBACIOUS, bí-bá'-shús, *a.* 118. Much addicted to drinking.

§ Perhaps the first syllable of this word may be considered as an exception to the general rule, 117.

BIFEROUS, bíf'-fè-rús, *a.* 503. Bearing fruit twice a year.

§ We see that the antepenultimate accent on this word, as well as on Bigamy, and some others, has the power of shortening the vowel in the first syllable, 535.

BIGOTED, bíg'-gút-éd, *a.* Blindly prepossessed in favour of something.

§ From what oddity I know not, this word is frequently pronounced as if accented on the last syllable but one, and is generally found written as if it ought to be pronounced, the *t* being doubled, as is usual when a participle is formed from a verb that has its accent on the last syllable. Dr. Johnson, indeed, has very judiciously set both orthography and pronunciation to rights, and spells the word with one *t*, though he finds it with two in the quotations he gives us from Garth and Swift. That the former thought it might be pronounced with the accent on the second syllable, is highly presumable from the use he makes of it, where he says,

“Bigotted to this idol, we disclaim

“Rest, health, and ease, for nothing but a name.”

For if we do not lay the accent on the second syllable here, the verse will be unpardonably rugged. This mistake must certainly take its rise from supposing a verb which does not exist, namely, as *bigot*; but as this word is derived from a substantive, it ought to have the same accent; thus, though the words *ballot* and *billet* are verbs as well as nouns, yet as they have the accent on the first syllable, the participial adjectives derived from them have only one *t*, and both are pronounced with the accent on the first syllable, as *balloted*, *billeted*. *Bigoted* therefore ought to have but one *t*, and to preserve the accent on the first syllable.

BILLIARDS, bíl'-yúrdz, *s.* 113. A kind of play.

§ Mr. Nares has very judiciously corrected a false etymology of Dr. Johnson in this word, which might eventually lead to a false pronunciation. Dr. Johnson derives it from *ball* and *yard*, or stick, to push it with. So Spencer —

“With dice, with cards, with *balliards* far unfit,

“With shuttle-cocks, unseemingly wit.”

Spencer, says Mr. Nares, was probably misled, as well as the Lexicographer, by a false notion of the etymology. The word, as well as the game, is French, *billiard*; and made by the addition of a common termination, from *bille*, the term for the ball used in playing.

BINNACLE, bín'-á-kl, *s.* 405. A sea term, meaning the compass box.

§ This word is not in Johnson; and Dr. Ash and Mr. Smith, who have it, pronounce the *i* in the first syllable short. It is probably only a corruption of the word *Bittacle*.

BINOCLE, bín'-nó-kl, *s.* 405. A telescope fitted so with two tubes, as that a distant object may be seen with both eyes.

§ The same reason appears for pronouncing the *i* in the first syllable of this word short as in *Bigamy*, 535.

BIPAROUS, bîp'-pâ-rûs, *a.* 503. Bringing forth two at a birth.

§ This word and *Bipedal* have the *i* long in Dr. Ash and Mr. Sheridan; but Mr. Perry makes the *i* in the first long, and in the last short: analogy, however, seems to decide in favour of the sound I have given it. For though the penultimate accent has a tendency to lengthen the vowel when followed by a single consonant, as in *biped*, *tripod*, etc. the antepenultimate accent has a greater tendency to shorten the vowel it falls upon. — See *Bigamy* and *Tripod*, 503.

BIPARTITE, bîp'-pâr-tite, *a.* 155. Having two correspondent parts.

§ Every orthœpist has the accent on the first syllable of this word but Entick, who places it on the second; but a considerable difference is found in the quantity of the first and last *i*. Sheridan and Scott have them both long. Nares the last long, Perry both short, and Buchanan and W. Johnston as I have marked them. The varieties of quantity on this word are the more surprising, as all these writers that give the sound of the vowels make the first *i* in *tripartite* short, and the last long; and this uniformity in the pronunciation of one word ought to have led them to the same pronunciation of the other, so perfectly similar. The shortening power of the antepenultimate accent is evident in both, 503.

BIRCHEN, bûr'-tshn, *a.* 103. 405. Made of birch.

§ An Englishman may blush at this cluster of consonants for a syllable; and yet this is unquestionably the exact pronunciation of the word; and that our language is full of these syllables without vowels. — See *Principles*, No. 103. 405.

BIRTHSTRANGLER, bêrth'-strâng-gld, *a.* 359. Strangled in being born.

§ See *Birchen*.

BISSEXTILE, bîs-sêks'-tîl, *s.* 140. Leap year.

§ Mr. Scott places the accent on the first syllable of this word; Dr. Kenrick on the first and last; Mr. Sheridan, Dr. Johnson, W. Johnston, Dr. Ash, Buchanan, Perry, Entick, and Bailey, on the second; Mr. Scott, Dr. Kenrick, and W. Johnston, pronounce the last *i* long, as in *tile*. But as the accent is on the second syllable by so great a majority, analogy determines the last *i* to be short.

BITUMEN, bê-tû'-mên, *s.* 118. 503. A fat unctuous matter dug out of the earth, or scummed off lakes.

§ This word, from the propensity of our language to the antepenultimate accent, is often pronounced with the stress on the first syllable, as if written *bit'u-men*; and this last mode of sounding the word may be considered as the most common, though not the most learned pronunciation. For Dr. Ash is the only orthœpist who places the accent on the first syllable; but every one who gives the sound of the unaccented vowels, except Buchanan, very improperly makes the *i* long, as in *idle*; but if this sound be long, it ought to be slender, as in the second syllable of *visible*, *terrible*, etc. 117. 551.

BIZANTINE, bîz'-ân-tîne, *s.* 149. A piece of gold valued at fifteen pounds, which the king offers upon high festival days.

§ Perry is the only orthœpist who pronounces the last *i* in this word short: and Dr. Johnson remarks, that the first syllable ought to be spelled with *y*, as the word arises from the custom established among the Emperors of Constantinople, anciently called *Byzantium*.

BLADEBONE, blâde'-bone, *s.* The scapula, or scapular bone.

§ Probably corrupted from *Platebone*. Gr. *ωμοπλάτη*.

BLASPHEMOUS, blâs'-fê-mûs, *a.* Impiously irreverent with regard to God.

§ We sometimes hear this word pronounce with the accent on the second syllable like *blaspheme*; and as the word *blasphemus* in Latin has the second syllable long, and the English word has the same number of syllables, it has as good a right to the accent on the second syllable, as *Sonorous, Bitumen, Acumen*, etc.; but placing the accent on the first syllable of *blasphemous* is by much the most polite; as, unfortunately for the other pronunciation, though the learned one, it has been adopted by the vulgar, 503.

To BLINK, blɪŋk, *v. n.* To wink; to see obscurely.

§ This word has been used for some years, chiefly in Parliament, as a verb active; as when a speaker has omitted to take notice of some material point in question, he is said to *blink* the question. It were to be wished that every word which finds its way into that house had as good a title to remain there as the present word. It combines in its signification an omission and an artful intention to omit; and as this cannot be so handsomely or so comprehensively expressed by any other word, this word, in this sense, ought to be received.

BLITHLY, blɪθ-^ll̩, *ad.* In a blithe manner.

§ These compounds of the word *blithe* ought to be written with the final *e*, as *blithely, blithesome*, etc. for as they stand in Johnson, the *i* might be pronounced short. — See Introduction to the Rhyming Dictionary, Orthographical Aphorism the 8th.

BLUELY, blū-^ll̩, *ad.* With a blue colour.

§ There is an inconsistency in spelling this and similar words with the silent *e*, and leaving it out in *duly* and *truly*, which shows how much our orthography still wants regulating, notwithstanding the labour and attention of Dr. Johnson. My opinion is, that the servile *e* ought to be omitted in these words; for my reasons, I must refer the inspector to the Introduction to the Rhyming Dictionary, Aphorism the 8th.

BOATSWAIN, bōt-^ssn̩, *s.* An officer on board a ship, who has charge of all her rigging, ropes, cables, and anchors.

§ This word is universally pronounced in common conversation as it is here marked; but in reading it would savour somewhat of vulgarity to contract it to a sound so very unlike the orthography. It would be advisable, therefore, in those who are not of the naval profession, where it is technical, to pronounce this word, when they read it, distinctly as it is written.

BOMB, bʊm̩, *s.* 165. A loud noise; a hollow iron ball, or shell, filled with gunpowder, and furnished with a vent for a fusee, or wooden tube, filled with combustible matter, to be thrown out from a mortar.

§ I do not hesitate to follow Dr. Kenrick and Mr. Nares in this word, and all its compounds, in giving the *o* its fourth sound, equivalent to the second sound of *u*, though contrary to Mr. Sheridan's pronunciation, which makes it rhyme with *Tom, from*, etc. Dr. Johnson's derivation of the word to *bump*, from the same origin as *bomb*, makes the pronunciation I have given more agreeable to analogy.

BOMBASTICK, bʊm-bʌs-^ttɪk̩, *a.* High-sounding, pompous.

§ Dr. Ash is the only lexicographer who has inserted this word; but I think its general usage entitles it to a place in the language, especially as it has the true adjective termination, and relieves us from the inconvenience to which our language is so subject, that of having the substantive and adjective of the same form; and though, as *bombast* stands in Dr. Johnson, the substantive has the accent on the last syllable, and the adjective on the first, contrary, I think, to the analogy of accentuation, 494; yet this is but a bungling way of supplying the want of different words for different parts of speech. — See *Bowl*.

BONFIRE, bôn'-fire, *s.* A fire made for triumph.

§ Mr. Sheridan pronounces this word *bonefire*; Dr. Kenrick, Mr. Scott, Mr. Perry, and W. Johnston, make the first syllable rhyme with *don*; and though in the first edition of this Dictionary † I made it rhyme with *tun*, I now prefer the sound rhyming with *don*.

BORNE, bôrne. Carried, supported.

§ Dr. Johnson has made no distinction in the spelling of the participle of *to bear*, *to bring forth*, and of *to bear*, *to support*: They undoubtedly both come from the same common stock, but the necessities of men are naturally urging them to make distinctions in language, when there is a difference of idea; and this has produced the universally adopted difference between these two words; the former rhyming with *seorn*, and the latter with *mourn*. The same necessity which urged the ear to the distinction of sound, induced the eye to adopt a difference in the spelling, and to admit of the final *e* in the latter participle, and this procedure of custom arose from an instinctive sense of utility: for without this distinction in the spelling, nothing can be more puzzling and disgraceful than the bungling method of distinguishing the same word by different sounds, according to its different meaning. Therefore, though the final *e* in *borne* does not necessarily give the *o* the first sound of that letter heard in *worn*, yet there is something analogical in making the *e* a distinctive mark of that sound: and as such a mark does not in the least endanger etymology, but prevents confusion in the pronunciation, it certainly ought to be adopted. To reduce the sound of *born*, *supported*, to *born*, *brought forth*, would be impracticable and detrimental to precision; to let the different sounds be both signified by the same letters, would be to perpetuate perplexity; no better way, therefore, remains than to spell them differently. — See the words *Bowl* and *Form*.

BOSOM, bôô'-zûm, *s.* The breast, the heart; the innermost part of an enclosure; the folds of the dress that cover the breast; the tender affections; inclination, desire; in composition, implies intimacy, confidence, fondness, as my bosom-friend.

§ This word is pronounced four ways, *Bozum*, *Buzzum*, and *Boozum*, the *oo* like *u* in *bull*; and *boozom*, as *ou* in *bouse*. Sheridan and Scott adopt the third sound; Perry seems to mark the fourth; Dr. Kenrick has the second and fourth, but seems to prefer the former; and W. Johnston has the second; and that is, in my opinion, the most general: but the stage seems to have adopted the fourth sound, which has given it a currency among polite speakers, and makes it the most fashionable. Mr. Elphinston, a nice observer, as well as a deep investigator, announces the second, but tells us that the third was the original pronunciation.

BOURN, bôrne. *s.* A bound, a limit; a brook, a torrent.

§ I have differed from Mr. Sheridan and Dr. Kenrick in the pronunciation of this word. They make it sound as if written *boorn*; but if my memory fail me not, it is a rhyme to *mourn* upon the stage; and Mr. Garrick so pronounced it.

“That undiscover'd country, from whose *bourne*

“No traveller returns.”

Shakespeare's Hamlet.

I am fortified in this pronunciation by the suffrages of Mr. Elphinston, Mr. Nares, and Mr. Smith.

To Bow, bô, *v. a.* To bend sideways.

§ While some words are narrowing and contracting their original signification, others are dividing and subdividing into a thousand different acceptations. The verb to *bow* rhyming with *cow* might originally signify flexure every way, and so serve for that action which made

any thing crooked, let its direction be what it would; but it appears certain, that at present it only means that flexure which is vertical, and which may be called a *bowing down*, but is by no means so applicable to that flexure which is sideways or horizontal, and for which, necessity seems insensibly to have brought the verb I have inserted into use. This verb seems accompanied by the word *out* as the other is by *down*, and we may say such a thing *bows down*, but another thing *bows out*, or swells sideways; the first verb is pronounced so as to rhyme with *cow*, *now*, etc. and the last with *go*, *no*, etc. Milton seems to have used the word with this sound, where in his *Penseroso* he says —

“And love the high *embowed* roof,

“With antique pillars’ massy proof.”

But as nothing can tend more to the ambiguity of language than to have words spelled in the same manner sounded differently in order to distinguish their meaning by their pronunciation, I would humbly advise to spell the word *bow* (to shoot with), and the verb to *bow* (to bend sideways), with the final *e*; this slight addition will relieve a reader from the embarrassment he is under at first sight, where he is not thoroughly acquainted with the circumstances of a relation, and does not know how to pronounce the word till he has read the context. For the propriety of this additional *e*, see the words *Bowl*, *Borne*, and *Form*.

I cannot refrain from quoting Mr. Nares on this word, as his opinion has great authority: — “A bow for arrows, and to bow, when it signifies merely to bend any thing, have *ow* like *o* long. This distinction I believe to be right, though our great Lexicographer has not noticed it. He gives to *bow*, in every sense, the regular sound of *ow*, (that is, rhyming with *cow*). But of this instance the first and fourth appear to be erroneous; the third is doubtful; and in the second, the word is used to express an inclination of the body, but metaphorically applied to trees. See the four instances from Shakespeare, Dryden, and Locke, under *To bow*, v. a. No. 1.”

A want of attending to the different ideas the word *bow* conveys, as it is differently sounded, has occasioned the inconsistent sea-terms; the *bow* of a ship rhyming with *cow*; and an anchor, called the best *bower*, rhyming with *hour*; and *bow*, in the word *bowsprit*, rhyming with *go*, *no*, etc.

BOWL, *bôle*, *s.* Round mass rolled along the ground.

§ Many respectable speakers pronounce this word so as to rhyme with *howl*, the noise made by a dog. Dr. Johnson, Mr. Elphinston, and Mr. Perry, declare for it; but Mr. Sheridan, Mr. Scott, Dr. Kenrick, and Mr. Smith, pronounce it as the vessel to hold liquor, rhyming with *hole*. I remember having been corrected by Mr. Garrick for pronouncing it like *howl*; and am upon the whole of opinion, that pronouncing it as I have marked it is the preferable mode, though the least analogical. But as the vessel has indisputably this sound, it is rendering the language still more irregular to give the ball a different one. The inconvenience of this irregularity is often perceived in the word *bow*; to have the same word signify different things, is the fate of all languages; but pronouncing the same word differently to signify different things, is multiplying difficulties without necessity; for though it may be alleged, that a different pronunciation of the same word to signify different thing, is in some measure remedying the poverty and ambiguity of language, it may be answered, that it is in reality increasing the ambiguity by setting the eye and ear at variance, and obliging the reader to understand the context before he can pronounce the word. It may be urged, that the Greek and Latin languages had these ambiguities in words which were only distinguishable by their quantity or accent. But it is highly probable that the Greek language had a written accent to distinguish such words as were

pronounced differently to signify different things, and this is equivalent to a different spelling; and though the Latin word *lego* signified either to read or to send, according to the quantity with which the first syllable was pronounced, it was certainly an imperfection in that language which ought not to be imitated. Ideas, and combinations of ideas, will always be more numerous than words; and therefore the same word will often stand for very different ideas: but altering the sound of a word, without altering the spelling, is forming an unwritten language.

BOW-WINDOW, bô'-wîm'-dô, s.

§ Dr. Johnson derives this word, and, perhaps, justly, from *Bay-window*, or a window forming a bay in the internal part of the room; but present custom has universally agreed to call these windows *bow-windows*, from the curve, like a bow, which they form by jutting outwards. However original and just, therefore, Dr. Johnson's derivation may be, there is little hope of a conformity to it, either in writing or pronunciation, while there is apparently so good an etymology, both for sense and sound, to support the present practice. — See *To Bow*.

BRACELET, brâse'-lêt, s. An ornament for the arms.

§ I have, in the pronunciation of this word, made the *a* long and slender, as in *brace*, as I find it in Dr. Kenrick, W. Johnston, Mr. Perry, and Mr. Scott; and not short as in *brass*, as Mr. Sheridan has marked it; and which, I believe, is the prevailing pronunciation in Ireland: for though many compounds shorten the vowel in the simple, as is shown at large in the Principles of Pronunciation, 308. 515; yet I think such words are exceptions as are only diminutives, plurals and feminines. — See *Patroness*.

BREVIARY, brêve'-yâ-rê, s. 507. An abridgment, an epitome; the book containing the daily service of the church of Rome.

§ All our orthœpists but Mr. Perry pronounce the first syllable of this word long; but if authority were silent, analogy would decide for the pronunciation I have given, 534.

BRIGANDINE, brîg'-ân-dîne, 150. }

BRIGANTINE, brîg'-ân-tîne, }

s. A light vessel, such as has been formerly used by corsairs or pirates; a coat of mail.

§ All our orthœpists sound the last *i* in this word long; and yet my memory fails me if the stage does not pronounce it short: a pronunciation to which the stage is very prone, as *Valentine*, *Cymbeline*, etc. are heard on the stage as if written *Valentin*, *Cymbelin*, etc.

"You may remember, scarce three years are past,

"When in your *brigantine* you sail'd to see

"The Adriatic wedded by our Duke,

"And I was with you." *Venice Preserved*.

BUCOLICK, bū-kôl'-îk, s. A pastoral.

§ From the tendency we have to remove the accent to the beginning of such Latin words as we Anglicize by dropping the last syllable, we sometimes hear this word improperly accented on the first syllable. — See *Academy*. The authorities for the accent on the second syllable are, Mr. Sheridan, Dr. Johnson, W. Johnston, Mr. Perry, Dr. Kenrick, Bailey, Dr. Ash, and Entick; Buchanan stands alone for the accent on the first.

BUMPER, būm'-pûr, s. 98. A cup filled.

§ There is a plausible derivation of this word from the French *Bon Pere*, which, say the anti-clerical critics, was the toast which the Monks gave to the Pope in a full glass. The farther a derivation is traced, the better it is liked by the common crowd of critics; but Mr.

Elphinston, who saw farther into English and French etymology than any author I have met with, contents himself with deriving this word from the word *Bump*, which, as a verb, signifies the action of some heavy body that makes a dense noise, and, as a noun, implies the general effect of such an action on the animal frame, which is a protuberance or swelling; and the swelling out of the liquor when a glass is full, seems the natural offspring of the substantive *Bump*.

Dr. Ash, whose etymological knowledge seems very extensive, gives this word the same derivation, but tells us that the word *Bumpkin* is of uncertain etymology; a little attention, however, would, I think, have led him to the same origin of this word as the former; for the heavy and protuberant form of the rusticks, to whom this word is generally applied, might very naturally generate the appellation.

BY, { *bi*, }
 { *be*, } *prep.* It notes the agent; it notes the instrument; it notes the cause; it notes the means by which any thing is performed; at, or in, noting place; it notes the sum of the difference between two things compared; not later than, noting time; beside, noting passage, near to, in presence, noting proximity; before Himself, it notes the absence of all others: it is the solemn form of swearing; at hand; it is used in forms of obtesting; by proxy of, noting substitution.

§ The general sound of this word is like the verb to *buy*; but we not unfrequently hear it pronounced like the verb to *be*. This latter sound, however, is only tolerable in colloquial pronunciation, and then only when used as a preposition; as when we say, Do you travel *by* land or *by* water? Thus in reading these lines of Pope:

“*By* land, *by* water, they renew the charge,

“They stop the chariot, and they board the barge.”

Here we ought to give the word *by* the sound of the verb to *buy*; so that pronouncing this word like *be*, is, if the word will be pardoned me, a *colloquialism*.

C.

CABAL, *kā-bāl*, *s.* The secret science of the Hebrew rabbins; a body of men united in some close design; intrigue.

§ The political signification of this word owes its original to the five Cabinet-Ministers in Charles the Second's reign, Clifford, Ashley, Buckingham, Arlington, and Lauderdale: this Junto were known by the name of the *Cabal*; a word which the initial letters of their names happened to compose.

CACHEXY, *kāk-kēk-sē*, *s.* 517. Such a distemperature of the humours as hinders nutrition, and weakens the vital and animal functions.

§ Mr. Sheridan is the only orthoëpist who accents this word on the first syllable as I have done; and yet every other lexicographer, who has the word, accents *Anorexy*, *Ataxy*, and *Ataraxy*, on the first syllable, except Mr. Sheridan, who accents *Anorexy*, and Bailey *Ataxy*, on the penultimate. Whence this variety and inconsistency should arise, it is not easy to determine. *Orthodoxy* and *Apoplexy* had sufficiently chalked out the analogy of accentuation in these words. The terminations in *axy* and *exy* do not form a species of words which may be called enclitical, like *logy* and *graphy*, 517, but seem to be exactly under the predicament of those Latin and Greek words, which, when adopted into English by dropping their last syllable, remove the accent at least two syllables higher. — See *Academy*.

CACOCHYMY, kāk'-kō-kīm-mē, s. A depravation of the humours from a sound state.

§ Johnson and Bailey accent this word *Cacochym'y*, Sheridan and Buchanan *Cacoch'ymy*, and Dr. Ash *Cac'ochymy*; and this last accentuation I have adopted for reasons given under the word *Cachexy*, which see.

CADGER, kōd'-jūr, s. A huckster.

§ This word is only used by the vulgar in London, where it is not applied to any particular profession or employment, but nearly in the same sense as *Curmudgeon*, and is corruptly pronounced as if written *Codger*.

CALCINATORY, kāl-sīn'-ā-tūr-ē, s. A vessel used in calcination.

§ Mr. Sheridan accents this word on the first syllable, and Dr. Johnson and Mr. Perry on the second, I prefer the same accent as on the verb *To calcine*, 512.

CALIBER, kāl'-ē-būr, s. The bore, the diameter of, the barrel of a gun.

§ Mr. Sheridan accents this word on the second syllable, and gives the *i* the sound of double *e* like the French; but Johnson, Kenrick, Ash, Buchanan, Perry, and Entick, consider the word as perfectly anglicised, and place the accent on the first syllable as I have done.

CANT, kânt, s. A corrupt dialect used by beggars and vagabonds; a form of speaking peculiar to some certain class or body of men: a whining pretension to goodness; barbarous jargon; auction.

§ It is scarcely to be credited, that the writer in the *Spectator*, signed T. should adopt a derivation of this word from one *Andrew Cant*, a Scotch Presbyterian Minister, when the Latin *cantus*, so expressive of the singing or whining tone of certain preachers is so obvious an etymology. The cant of particular professions is an easy derivation from the same origin, as it means the set phrases, the routine of professional language, resembling the chime of a song. *Quaint*, from which some derive this word, is a much less probable etymology.

CAPRICE, kâ-prēse', or kâp-rēse, s. Freak, fancy, whim.

§ The first manner of pronouncing this word is the most established; but the second does not want its patrons. Thus Dr. Young, in his *Love of Fame*:

"'Tis true great fortunes some great men confer;

"But often, ev'n in doing right they err:

"From *caprice*, not from choice, their favours come;

"They give, but think it toil to know to whom"

CARABINE, or **CARBINE**, kâr-bīne', s. A small sort of fire-arms.

§ Dr. Ash, Bailey, W. Johnston, Entick, and Buchanan, accent *Carabine* on the last syllable, and Dr. Johnson, Mr. Perry on the first; while Mr. Sheridan, Dr. Ash, Buchanan, Dr. Johnson, and Bailey, accent *Carbine* on the first; but Mr. Scott, Entick, Perry, and Kenrick, more properly on the last. The reason is, that if we accent *Carbine* on the first syllable, the last ought, according to analogy, to have the *i* short: but as the *i* is always long, the accent ought to be on the last syllable, 140.

CARICATURE, kâr-īk-ā-tshūre', s. 461.

§ This word, though not in Johnson, I have not scrupled to insert, from its frequent and legitimate usage. Baretti tells us, that the literal sense of this word is *certa quantita di munizione che si mette nell' archibuso o altro*, which, in English, signifies the charge of a gun: but its metaphorical signification, and the only one in which the English use it, is, as he tells us, *dicesi anche il ritratto ridicolo in cui sono*

grandemente accresciuti i difetti when applied to paintings, chiefly portraits, that heightening of some features, and lowering of others, which we call in English overcharging, and which will make a very ugly picture, not unlike a handsome person: whence any exaggerated character, which is redundant in some of its parts, and defective in others, is called a Caricature.

CARMINE, kâr-mîné', s. A powder of a bright red or crimson colour.

§ Dr. Johnson, Sheridan, Ash, and Smith, accent this word on the first syllable; but Mr. Nares, Dr. Kenrick, Mr. Scott, Perry, Buchanan, and Entick, more properly on the last: — for the reason, see *Carbine*.

CATCAL, kât-káll, 406. A squeaking instrument, used in the play-house to condemn plays.

§ This word ought undoubtedly to be written with double L. — See Principles of Pronunciation. Letter L. and Introduction to Rhyming Dictionary, Orthographical Aphorism xii.

To CATCH, kâtsh, v. a. 89. To lay hold on with the hand: to stop any thing flying; to seize any thing by pursuit; to stop, to intercept falling; to ensnare, to entangle in a snare; to receive suddenly; to fasten suddenly upon, to seize: to please, to seize the affections, to charm; to receive any contagion or disease.

§ This word is almost universally pronounced in the capital like the noun *ketch*, but this deviation from the true sound of *a* is only tolerable in colloquial pronunciation, and ought, by correct speakers, to be avoided even in that.

CATGUT, kât-gût, s. A kind of cord or gut, of which fiddle strings are made; a kind of canvass for ladies' work.

§ Either I have been misinformed, or fiddle strings are made in Italy of the guts of goats, and therefore ought properly to be called *goatgut*.

CATHERINE-PEAR, kâth-ûr-rîn-pâre', s. An inferior kind of pear.

§ This proper name ought to be written with an *a* in the second syllable instead of *e*, as it comes from the Greek Καθαρός, signifying *pure*.

CAVIARE, kâ-vêér', s. The eggs of a sturgeon salted.

§ Either the spelling or the pronunciation of this word should be altered: we have no instance in the language of sounding *are*, *ere*: the ancient spelling seems to have been *Caviare*; though Buchanan and Bailey, in compliance with the pronunciation, spell it *Caveer*, and W. Johnston, *Cavear*; and Ash, as a less usual spelling, *Cavier*: but the Dictionary De la Crusea spells it *Caviale*.

CAUSEY, kâw-zé, }

CAUSEWAY, kâwz-wâ, }

s. A way raised and paved above the rest of the ground.

§ Dr. Johnson tells us, that this word, by a false notion of its etymology, has been lately written *causeway*. It is derived from the French *chaussée*. In the scripture we find it written *causey*.

“To Scuppim the lot came forth westward by the *causey*.”

I Chron. xxvi. 16.

But Milton, Dryden, and Pope, write it *causeway*; and these authorities seem to have fixed the pronunciation. This word, from its mistaken etymology, may rank with *Lantern* — which see.

CECITY, sês-ê-tê, s. 503. Blindness, privation of sight.

§ I have given the *e* in the first syllable of this word the short sound, notwithstanding the diphthong in the original *cœcitas*; being

convinced of the shortening power of the antepenultimate accent of these words, 124. 511, and of the pre-antepenultimate accent of *Cenatory* and *Prefatory*.

CENTIPEDE, sên'-tê-pêd, *s.* A poisonous insect, so called from its being supposed to have a hundred feet.

§ *Biped* and *Quadruped* are spelled in Johnson without the final *e*; while *Solipede*, *Palmipede*, *Plumipede*, *Multipede*, and *Centipede*, retain it. The orthography in these words is of importance to the pronunciation, and therefore, as they are of perfectly similar original, their spelling and pronunciation ought certainly to be alike. *Biped* and *Quadruped* are the words most in use; and as they have omitted the final *e*, which there does not seem to be any reason to retain, we may infer that the silent and insensible operation of custom directs us to do the same by the other words, and to pronounce the last syllable of all of them short. — See *Millepedes*.

CENTRICK, sên'-trîk,

CENTRICAL, sên'-trîk-âl,

} *a.* Placed in the centre.

§ This word, though in constant usage, is not in any of our Dictionaries. It seems to be perfectly equivalent to *Centrick*; but custom, in time, generally either finds or makes a different shade of meaning between words where no such difference was perceived at first.

CERUSE, sê'-rûse, *s.* White lead.

§ I prefer Dr. Kenrick's, Mr. Perry's, and, as far as I can guess by their accentuation, Dr. Ash's and Bailey's pronunciation of this word, who make the first syllable long, to Mr. Sheridan's, Scott's and Entick's, who make it short. — See *Principles*, 529.

CHAISE, shâze, *s.* A carriage either of pleasure or expedition.

§ The vulgar, who are unacquainted with the spelling of this word, and ignorant of its French derivation, are apt to suppose it a plural, and call a single carriage a *shay*; and the polite seem sometimes at a loss, whether they should not consider it as both singular and plural; but the best usage seems to have determined it to be, in this respect, regular, and to make the plural *chaises*.

CHAMBER, tshâme'-bûr, *s.* 542. An apartment in a house, generally used for those appropriated to lodging; any retired room; any cavity or hollow; a court of justice; the hollow part of a gun where the charge is lodged; the cavity where the powder is lodged in a mine.

§ I have in this word departed from Mr. Sheridan and Dr. Kenrick, because I think the best usage has entirely departed from them. About thirty years ago the first syllable of *Chamber* was universally pronounced so as to rhyme with *Palm*, *Psalm*, etc. but since that time it has been gradually narrowing to the slender sound of *a* in *came*, *fame*, etc. and seems now to be fully established in this sound. This, however, is to be regretted, as it militates with the laws of syllabication: there are few words in the language which we cannot so divide into parts as to show by this division the quantity of the vowels; this word forms an exception; for *mb*, being uncombinable consonants, we cannot end the first syllable with *a*; and if we join *m* to it, the *a* becomes short, and requires another sound. But if two such words as *Cam* and *Bridge* could not resist the blind force of custom, which has for so many years reduced them to *Camebridge*, why should we wonder that *Chamber* and *Cambrick*, *Tinmouth* and *Yarmouth*, should yield to the same unrelenting tyrant?

To CHANGE, tshânje, *v. a.* 74. To put one thing in the place of another; to resign any thing for the sake of another; to discount a

larger piece of money into several smaller; to give and take reciprocally; to alter, to mend the disposition or mind.

§ This word, with others of the same form, such as *range*, *strange*, *mange*, etc. are, in the West of England, pronounced with the short sound of *a* in *ran*, *man*, etc. The same may be observed of the *a* in the first syllable of *angel*, *ancient*, etc. which, in that part of the kingdom, sounds like the article *an*; and this, though disagreeable to a London ear, and contrary to the best usage, which forms the only rule, is more analogical than pronouncing them as if written *chainge*, *strainge*, *aincient*, *aingel*, etc. for we find every other vowel in this situation short, as *revenge*, *hinge*, *spunge*, etc.

To CHAP, tschöp, *v. a.* To divide the surface of the ground by excessive heat; to divide the skin of the face or hands by excessive cold.

§ The etymology of this word will not suffer us to write it *chop*; and universal usage will not permit us to pronounce it *chap*: so that it must be classed among those incorrigible words, the pronunciation and orthography of which must ever be at variance.

CHAPERON, sháp-ür-öön', *s.* A kind of hood or cap worn by the knights of the garter in the habit of their order.

§ For the pronunciation of the last syllable, see the word *Encore*.

To CHAR, tshäre, *v. n.* To work at others' houses by the day.

"As the maid that milks,

"And does the meanest *chars*."

Shakespeare.

§ In Ireland they seem to have retained the genuine pronunciation of this, as well as many other old English words; I mean that which is agreeable to the orthography, and rhyming with *tar*. In English it is generally heard like *chair*, to sit on, and its compound, *char-woman*, like *chair-woman*. Skinner, I know, admits that the word may be derived from the Dutch *keeren*, to sweep; and Junius spells the word *chare*, and tells us the Saxons have the same word spelled *cyrre*, signifying business or charge, but be its derivation what it will, either the orthography or the pronunciation ought to be altered; for, as it stands at present, it is a singular and disgraceful anomaly.

CHARIOT, tshär-ré-üt, *s.* 543. A carriage of pleasure, or state; a car in which men of arms were anciently placed.

§ If this word is ever heard as if written *Charrot*, it is only tolerable in the most familiar pronunciation: the least solemnity, or even precision, must necessarily retain the sound of *i*, and give it three syllables.

CHART, kárt, or tshárt, *s.* A delineation of coasts.

§ As this word is perfectly anglicised, by cutting off the *a* in [the Latin *Charta*, and *ης* in the Greek *χαρτης*, we ought certainly to naturalize the initial letters by pronouncing them as in *charter*, *charity*, etc.: but such is our fondness for Latin and Greek originals, that we catch at the shadow of a reason for pronouncing after these languages, though in direct opposition to the laws of our own. Thus we most frequently, if not universally, hear this word pronounced as *Cart*, a carriage, and perfectly like the French *Carte*.

To CHASTEN, tshäse-tü, *v. a.* 405. To correct, to punish.

§ This word is sometimes falsely pronounced with the *a* short, so as to rhyme with *fasten*; but it is exactly under the same predicament as the verb to *haste*, which, when formed into what is called an inchoative verb, becomes *hasten*, and with which *chasten* is a perfect rhyme.

CHASTITY, tshäs-té-té, *s.* 511. Purity of the body; freedom from obscenity; freedom from bad mixture of any kind.

§ I have in this word departed from Mr. Sheridan, and several other speakers, in the sound of the *a* in the first syllable, as no analogy can be clearer than that which prevails in words of this termination, where the antepenultimate accent always shortens the vowel. Thus, though the *a*, *e*, and *i*, are long in *humane*, *serene*, and *divine*, they are short in *humanity*, *serenity*, and *divinity*; and unless custom clearly forbids, which I do not believe is the case, *chastity* ought certainly to have the *a* as I have marked it.

CHASTLY, tshâste'-lê, *ad.* Without incontinence, purely, without contamination.

§ In these words Dr. Johnson has very improperly omitted the silent *e*; they ought to be written *chastely* and *chasteness*. — See Introduction to Rhyming Dictionary, Orthographical Aphorism the 8th.

CHEERFUL, tshêér'-fûl, or tshêr'-fûl, *a.* Gay, full of life, full of mirth; having an appearance of gayety.

§ This word, like *fearful*, has contracted an irregular pronunciation that seems more expressive of the turn of mind it indicates than the long open *e*, which languishes on the ear, and is not akin to the smartness and vivacity of the idea. We regret these irregularities, but they are not to be entirely prevented; and as they sometimes arise from an effort of the mind to express the idea more forcibly, they should not be too studiously avoided; especially when custom has given them considerable currency; which I take to be the case with the short pronunciation of the present word. Mr. Sheridan and some other orthoëpists seem to adopt the latter pronunciation; and W. Johnston, Dr. Kenrick, and Mr. Perry, the former; and as this is agreeable to the orthography, and it may be added, to the etymology (which indicate that state of mind which arises from being full of good cheer), it ought, unless the other has an evident preference in custom, to be looked upon as the most accurate, 241, 242.

CHERUBIM, tshêr'-û-bîm, *s.* The Hebrew plural of Cherub.

§ Those who understand no language but their own, are apt to commit an unpardonable fault with critics, by taking this word for a singular, and writing the plural *Cherubims*. Others are apt to commit a much greater fault in speaking, which is that of forming an adjective from this word, as if written *Cherubimical* or *Cherubinical*, instead of *Cherubick*. How hard is the fate of an Englishman, who, to speak and write his own language properly, must not only understand French, Latin, and Greek, but Hebrew also!

To CHEW, { tshôô, } *v. a.* To grind with the teeth, to masticate; to meditate, or ruminate in the thoughts; to taste without swallowing.

§ The latter pronunciation is grown vulgar.

CHIEFTAIN, tshêéf'-tîn, *s.* 208. A leader, a commander; the head of a clan.

§ This word ought undoubtedly to follow *captain*, *curtain*, *villain*, etc. in the pronunciation of the last syllable; though, from its being less in use, we are not so well reconciled to it.

CHILIAEDRON, kîl-ê-â-ê-drôn, *s.* 553. A figure of a thousand sides.

§ This word ought to have the accented *e* long; not on account of the quantity in the Greek word, but because, where no rule forbids, we ought to make vowels accented on the penultimate, long, 542.

CHINA, tshâ'-nê, or tshî'-nâ, *s.* China ware, porcelain, a species of vessels made in China, dimly transparent.

§ What could induce us to so irregular a pronunciation of this

word is scarcely to be conceived. One would be apt to suppose that the French first imported this porcelain, and that when we purchased it of them, we called it by their pronunciation of China (*Sheen*); but being unwilling to drop the *a*, and desirous of preserving the French sound of *i*, we awkwardly transposed these sounds, and turned *China* into *Chainee*. This absurd pronunciation seems only tolerable when we apply it to the porcelain of China, or the oranges, which are improperly called China oranges; but even in these cases it seems a pardonable pedantry to reduce the word to its true sound.

To CHOOSE, tshôoze, *v. a.* I chose, I have chosen. To take by way of preference of several things offered; to select, to pick out of a number; to elect for eternal happiness; a term of theologians.

§ This word is sometimes improperly written *chuse*, which is a needless departure from its French etymology in *choisir*, as well as from our own analogy in the preterit *chose*.

CHOP-HOUSE, tshôp'-hóuse, *s.* A mean house of entertainment.

§ Dr. Johnson, in this definition, seems to have rated a chop-house too low, and to have had a *Cook's shop* or an *Eating House* in his mind. Since coffee-houses are become eating-houses and taverns, chop-houses are, perhaps, a little depreciated; but this was not the case till long after Dr. Johnson's Dictionary was published; and I think they may still, without any impropriety, be called *reputable houses of ready entertainment*.

CHYMIST, kím'-míst, *s.* A professor of chymistry.

§ Scholars have lately discovered, that all the nations of Europe have, for many centuries past, been erroneous in spelling this word with a *y* instead of an *e*; that is, *Chymist* instead of *Chemist*: and if we crave their reasons, they very gravely tell us, that instead of deriving the word from *χυμος*, juice, or from *χέω*, *χέωω*, or *χύνω*, to melt, it is more justly derived from the Arabic *kema*, black. But Dr. Johnson, who very well understood every thing that could be urged in favour of the new orthography, has very judiciously continued the old; and indeed, till we see better reasons than have yet appeared, it seems rather to savour of an affectation of oriental learning than a liberal desire to rectify and improve our language. But let the word originate in the East or West among the Greeks or Arabians, we certainly received it from our common *Linguaducts*, (if the word will be pardoned me) the Latin and French, which still retain either the *y*, or its substitute *i*.

Besides, the alteration produces a change in the pronunciation, which, from its being but slight, is the less likely to be attended to; and therefore the probability is, that, let us write the word as we will, we shall still continue to pronounce the old way; for in no English word throughout the language does the *e* sound like *y*, or *i* short, when the accent is on it.

This improvement, therefore, in our spelling, would, in all probability, add a new irregularity to our pronunciation, already encumbered with too many. Warburton, in his edition of Pope's works, seems to have been the first writer of note who adopted this mode of spelling from Boerhaave, and the German critics; and he seems to have been followed by all the inscriptions on the chymists shops in the kingdom. But till the voice of the people has more decidedly declared itself, it is certainly the most eligible to follow Dr. Johnson and our established writers in the old orthography. — See Mr. Nares's *English Orthöepy*, page 285, where the reader will see judiciously exposed the folly of altering settled modes of spelling for the sake of far-fetched and fanciful etymologies.

CIRCUMFLEX, sēr'-kūm-flēks, *s.* An accent used to regulate the pronunciation of syllables.

§ All our prosodists tell us, that the circumflex accent is a composition of the grave and the acute; or that it is a raising and falling of the voice upon the same syllable. If they are desired to exemplify this by actual pronunciation, we find they cannot do it, and only pay us with words. This accent, therefore, in the ancient as well as modern languages, with respect to sound, has no specific utility. The French, who make use of this Circumflex in writing, appear, in the usual pronunciation of it, to mean nothing more than long quantity. — See *Barytone*. If the inspector would wish to see a rational account of this accent, as well as of the *grave* and *acute*, let him consult a work lately published by the Author of this Dictionary, called *A Rhetorical Grammar*, the third edition; or, *A Key to the Classical Pronunciation of Greek and Latin Proper Names*.

To CLAMM, klām, *v. n.* To clog with any glutinous matter.

§ This word ought to be written with single *m*; both from its derivation, and from a rule that seems to have obtained in our language, namely, that monosyllables, beginning with a consonant, do not double any consonant at the end, except *f*, *l*, and *s*. The substantive *Butt*, and the verb *to Buzz*, seem the only exceptions.

CLEF, klif, *s.* A mark at the beginning of the lines of a song, which shows the tone or key in which the piece is to begin.

§ It is the common fault of Professions, liberal as well as mechanical, to vitiate their technical terms. Thus, even without the plea of brevity, *clef* is changed by musicians into *cliff*.

CLOTHES, klōze, *s.* Garments, raiment; those coverings of the body that are made of cloth.

§ This word is not in Johnson's vocabulary, though he has taken notice of it under the word *Cloth*, and says it is the plural of that word. With great deference to his authority, I think it is rather derived from the verb *to clothe*, than from the noun *cloth*, as this word has its regular plural *cloths*, which plural regularly sounds the *th* as in *this*, 469, and not as *z*, as if written *cloze*; which is a corruption that, in my opinion, is not incurable. I see no reason why we may not as easily pronounce the *th* in this word as in the third person of the verb *To clothe*.

CLOUGH, klōū, *s.* 313. The cleft of a hill, a cliff.

§ This word was formerly used to signify an allowance in weight, when it was pronounced as if written *Cloff*. Good usage, however, has distinguished these different significations by a different spelling; for though it is highly probable these words have the same root, and that they both signify a chasm, a gap, or some excision, yet to distinguish these different significations by a different pronunciation only, though a very plausible pretext for remedying the imperfections of language, is really pregnant with the greatest disadvantages to it. — See *Bowl*.

To COACERVATE, kō-ā-sēr'-vāte, *v. a.* 91. 503, *b.* To heap up together.

§ Every Dictionary but Entick's has the accent on the penultimate syllable of this word; and that this is the true accentuation, we may gather from the tendency of the accent to rest on the same syllable as in the Latin word it is derived from, when the same number of syllables are in both; as in *coacervo* and *coacervate*. — See *Arietate*.

To CODLE, kōd'-dl, *v. a.* 405. To parboil.

§ How Dr. Johnson could be guilty of so gross an oversight as to spell this word and its compounds with one *d* is inconceivable. By the gene-

ral rule of English pronunciation; as the word stands here, it ought to be pronounced with the *o* long, the first syllable rhyming with *go*, *no*, and *so*. False and absurd, however, as this spelling is, the veneration I have for Dr. Johnson's authority forbids me to alter it in this Dictionary, though I shall never follow it in practice. Perhaps the same veneration induced Mr. Sheridan to let this word stand as he found it in Johnson. Dr. Kenrick has ventured to insert another *d* in the verb; but in the substantive, derived from the present participle *Codling*, lets it stand with one *d*. Some will be apt to think that when *d* ends a syllable, and a consonant follows the *d*, which begins another, that the business is done, and that the quantity of the vowel is sufficiently secured: but this is a mistake; for unless we previously understand the simple, the *o* in the compound, by the general rule, must be long. Now the first principle of orthography is, that, if possible, the letters should of themselves point out the sound of the word, without the necessity of recurring to etymology to find out the sound of the letters; and that we should never have recourse to etymology, but where fixing the sound would unsettle the sense. Thus *Coddling*, a kind of apple, ought to be written with double *d*, both because it determines the sound of the *o*, and shows its derivation from the verb to *Coddle*. And *Codling*, a small cod fish, ought to have but one *d*, because putting two, in order to fix the sound of *o*, would confound it with another word. To write *Saddler*, therefore, with one *d*, as we frequently see it on shops, is an error against the first principles of spelling; as, without necessity, it obliges us to understand the derivation of the word before we are sure of its sound. The word *Stabling* and *Stabler*, for stable-keeper in Scotland, with the word *Fabled* in Milton, all present their true sound to the eye without knowing their primitives; and this essential rule has generated the double consonant in the participles and verbal nouns, *beginning*, *regretted*, *complotter*, etc. But this rule, rational and useful as it is, is a thousand times violated by an affectation of a knowledge of the learned languages, and an ignorant prejudice against clusters of consonants, as they are called. Thus *couple*, *trouble*, *double*, *treble*, and *triple*, have single consonants, because their originals in Latin and French have no more, though double consonants would fix the sound of the preceding vowels, and be merely double to the eye.

COFFER, kôf-fûr, *s.* A chest generally for keeping money; in fortification, a hollow lodgment across a dry moat.

§ I have in this word followed the general pronunciation, which I see is confirmed by Dr. Kenrick, W. Johnston, Messrs. Perry, Scott, and Buchanan; for as it stands in Mr. Sheridan with the *o* long, though not without respectable usage on its side, it is a gross irregularity, which ought, if possible, to be reduced to rule.

COGNIZANCE, kôg-nê-zânse, or kôn-ê-zânse, *s.* Judicial notice, trial; a badge, by which any one is known.

§ I have in this word and its relatives given the forensic pronunciation; but cannot help observing, that it is so gross a departure from the most obvious rules of the language, that it is highly incumbent on the gentlemen of the law to renounce it, and reinstate the excluded *g* in its undoubted rights. — See *Authority* and *Cleff*.

To COLLECT, kôl-lêkt', *v. a.* To gather together; to draw many units into one sum; to gain from observation; to infer from premises; to collect himself, to recover from surprise.

§ In scarcely any part of the language does the influence of accent on the sound of the vowels appear more perceptibly than in the prepositional syllables, *Col*, *Com*, *Con*, and *Cor*. When the accent is on these syllables, in *college*, *commissary*, *conclave*, *corrigible*, etc. etc.

the *o* has distinctly its short sound. The same may be observed of this *o*, when the principal accent is on the third syllable, and the secondary accent on the first, 523; as in *colonnade*, *commendation*, *condescension*, *correspondent*, etc. etc. for in this case there is a secondary accent on the first syllable, which preserves the *o* in its true sound, 522; but when the accent is on the second syllable, this vowel slides into a sound like short *u*, and the words *To collect*, *To commit*, *To convince*, *To corrupt*, etc. etc. are heard as if written *cullect*, *cummit*, *cunvince*, *cuxrupt*, etc. etc. It is true, that when these words are pronounced alone with deliberation, energy, and precision, the *o* in the first syllable preserves nearly its true sound; but this seems to slide insensibly into short *u* the moment we unite these words with others, and pronounce them without premeditation. The deliberate and solemn sound is that which I have given in this Dictionary: nor have I made any difference between words where the accent is on the second syllable; and why Mr. Sheridan, and those who have followed him, should in *combust*, *commute*, *complete*, etc. etc. give the sound of short *o* in *from*; and in *command*, *commit*, *commence*, etc. etc. give the same letter the short sound of *u* in *drum*, I cannot conceive; they are all susceptible of this sound or none, and therefore should all be marked alike. If custom be pleaded for this distinction, it may be observed that this plea is the best in the world when it is evident, and the worst when obscure. No such custom ever fell under my observation; I have always heard the first syllable of *compare* and *compel*, of *commence* and *compose*, pronounced alike, and have therefore made no distinction between them in this Dictionary. I have given them all the sound of the *o* in *comma*; though I am sensible that, in colloquial pronunciation, they all approach nearer to the short *u*, and are similar to the same syllables in *comfort*, *combat*, etc. And it may be laid down as a general rule, without an exception, "that *o* in an initial syllable, immediately before the accent, and succeeded by two uncombined consonants, may, in familiar conversation, be pronounced like the same letter in *come*, *done*, etc."

COLONEL, kŭr'-nēl, s. The chief commander of a regiment.

§ This word is among those gross irregularities which must be given up as incorrigible.

COMMAND, kŏm'-mānd', s. 79. The right of commanding, power, supreme authority; cogent authority, despotism; the act of commanding, order. — See: *To Collect*.

§ The propensity of the unaccented *o* to fall into the sound of short *u* is no-where more perceptible than in the first syllables of words beginning with *col*, *com*, *con*, or *cor*, when the accent is on the second syllable. Thus the *o* in *to collect* and *college*; in *commend* and *comment*; in *connect* and *consul*; in *correct* and *corner*, cannot be considered as exactly the same in all: the *o* in the first word of each of these pairs has certainly a different sound from the same letter in the second; and if we appreciate this sound, we shall find it coincide with that which is the most nearly related to it, namely the short *u*. I have not, however, ventured to substitute this *u*: not that I think it incompatible with the most correct and solemn pronunciation, but because where there is a possibility of reducing letters to their radical sound without hurting the ear, this radical sound ought to be the model; and the greater or less departure from it, left to the solemnity or familiarity of the occasion. To foreigners, however, it may not be improper to remark, that it would be always better for them to adopt the *u* instead of *o*; this will secure them from the smallest impropriety; for only natives can seize such nice distinctions as sometimes divide even judges themselves. Mr. Sheridan was certainly of opinion that this unaccented *o* might be pronounced like *u*, as he has so marked it in *command*, *commence*, *commission*, and *commend*;

though not in *commender*; and in *compare*, though not in *comparative*; but in almost every other word where this *o* occurs, he has given it the sound it has in *constant*. Mr. Scott has exactly followed Mr. Sheridan in these words, and Dr. Kenrick has uniformly marked them all with the short sound of *o*. Why Mr. Sheridan and Mr. Scott should make any difference in the first syllables of these words, where the letters and accents are exactly the same, I cannot conceive: these syllables may be called a species; and, if the occasion were not too trifling for such a comparison, it might be observed, that as nature varies in individuals, but is uniform in the species, so custom is sometimes varied in accented syllables, which are definitely and strongly marked, but commonly more regular in unaccented syllables, by being left, as it were, to the common operation of the organs of pronunciation. — See the words *Collect* and *Domestick*.

COMMENDABLE, { *kôm'-mên-dâ-bl*, } *a.* Laudable, worthy of praise.
 { *kôm-mên'-dâ-bl*, }

§ This word, like *Acceptable*, has, since Johnson wrote his Dictionary, shifted its accent from the second to the first syllable. The sound of the language certainly suffers by these transitions of accent. However, when custom has once decided, we may complain, but must still acquiesce. The accent on the second syllable of this word is grown vulgar, and there needs no other reason for banishing it from polite pronunciation.

To COMMERCE, *kôm-mêrse'*, *v. n.* To hold intercourse.

§ Milton has, by the license of his art, accented this verb according to the analogy of dissyllabic nouns and verbs of the same form, 492.

“And looks *commercing* with the skies,

“Thy wrapt soul sitting in thy eyes.” *Penseroso*.

But this verb, like *To Comment*, would, in prose, require the accent on the first syllable as in the noun. Though Akenside has taken the same liberty with this word as Milton had done with that —

“..... the sober zeal

“Of age *commenting* on prodigious things.”

Pleasures of Imagination.

To COMMIT, *kôm-mît'*, *v. a.* To intrust, to give in trust; to put in any place to be kept safe; to send to prison, to imprison; to perpetrate, to do a fault. — See *To Collect*.

§ This word was first used in Junius's Letters in a sense unknown to our former English writers; namely, to *expose*, to *venture*, to *hazard*. This sense is borrowed from the French, and has been generally adopted by subsequent writers.

COMMITTEE, *kôm-mît-tê'*, *s.* Those to whom the consideration or ordering of any matter is referred, either by some court to whom it belongs, or by consent of parties.

§ This word is often pronounced improperly with the accent on the first or last syllable.

COMMODORE, *kôm-mô-dôre'*, *s.* The captain who commands a squadron of ships.

§ This is one of those words which may have the accent either on the first or last syllable, according to its position in the sentence. Thus we say, “The voyage was made by *Commodore* Anson; for though he “was made an admiral afterwards, he went out as *Commodore*,” 524. 528.

COMMONWEAL, *kôm-mûn-wêel'*, 528. }

COMMONWEALTH, *kôm-mûn-wêlth*, } *s.* A polity, an established form of civil life; the publick, the general body of the people; a go-

vernment in which the supreme power is lodged in the people; a republick.

§ These word have the accent either on the first or last syllable; but the former is accented more frequently on the last, and the latter on the first. — See *Commodore*.

COMPARISON, kôm-par'-ê-sûn, s. The act of comparing; the state of being compared; a comparative estimate; a simile in writing or speaking; in grammar, the formation of an adjective through its various degrees of signification, as strong, stronger, strongest.

§ I have inserted the vowel in the last syllable of this word, because in solemn pronunciation some speakers may think it proper to preserve it; but in common and unpremeditated speaking, I am convinced it falls into the general analogy, and is sunk as much as in *Reason*, *Season*, *Prison*, etc. 103. 170. — See *To Collect*.

COMPATIBLE, kôm-pât'-ê-bl, a. Suitable to, fit for, consistent with; consistent, agreeable.

§ Mr. Nares observes, that this word ought to be written *compe-tible*, because in comes from the Latin *competo*.

COMPLEXURE, kôm-plêk'-shûre, s. 452. The involution of one thing with others.

§ The s in the composition of x in this word, agreeably to analogy, goes into the sharp aspiration sh, as it is preceded by the sharp consonant k: in the same manner as the s in *pleasure* goes into the flat aspiration zh, as it is preceded by a vowel, 479.

COMPLICE, kôm'-plis, s. One who is united with others in an ill design, a confederate.

§ This word is only in use among the lowest vulgar as a contraction of *Accomplice*.

COMLOT, kôm'-plôt, s. A confederacy in some secret crime, a plot.

§ I have in this word followed Mr. Sheridan's accentuation, as more agreeable to analogy than Dr. Johnson's, and have differed from both in the noun *comport*, for the same reason, 492.

COMPOTATOR, kôm-pô-tâ'-tûr,

COMPOTOR, kôm-pô'-tûr,

} s. One that drinks with another.

§ I have not found either of these words in any of our Dictionaries, and have ventured to place them here only as conversation words: the former as the more usual, the latter as more correct. They are neater expressions than any in our language, and convey a much less offensive idea than a *pot companion*, a *good fellow*, etc. etc.

CONCAVATION, kông-kâ-vâ'-shûn, s. The act of making concave.

§ As the secondary accent is on the first syllable of this word, and the n comes before hard c, it has the ringing sound as much as if the principal accent were upon it, 408, 409, 432.

CONCILIATORY, kôn-sil'-ê-â-tûr-ê, a. Relating to reconciliation. — See *Domestick*.

§ Mr. Sheridan places the accent upon the a in this word, but all our other orthoëpists place it more properly upon the second syllable, 512.

CONCORDANCE, kôn-kôr'-dânse, s. 496. Agreement; a book which shows in how many texts of scripture any word occurs.

§ Johnson, Sheridan, Ash, Scott, Nares, Perry, Bailey, Entick, W. Johnston, Buchanan, and Kenrick, all concur in placing the accent on the second syllable of this word in both its senses; and every plea of distinction is trifling against all these authorities, and the discordance of the accent on the first syllable. — See *Bowl*.

CONCUBINE, kōng'-kū-bīne, *s.* 408. A woman kept in fornication, a whore.

§ Anciently this word signified a woman who was married, but who had no legal claim to any part of the husband's property.

CONFESSOR, kōn'-fēs-sūr, *s.* One who makes profession of his faith in the face of danger; he that hears confessions, and prescribes penance; he who confesses his crimes.

§ Dr. Kenrick says, this word is sometimes, but improperly, accented on the first syllable; but it may be observed, that this impropriety is become so universal, that not one who has the least pretension to politeness dares to pronounce it otherwise. It is, indeed, to be regretted, that we are so fond of Latin originals as entirely to neglect our own; for this word can now have the accent on the second syllable, only when it means one who confesses his crimes; a sense in which it is scarcely ever used. Mr. Sheridan and Entick have the accent on the first syllable of this word, Mr. Scott on the first and second; Dr. Johnson, Mr. Perry, Buchanan, W. Johnston, Ash, Bailey, and Smith, on the second: but notwithstanding this weight of authority, the best usage is certainly on the other side.

CONFEST, kōn'-fēst', *a.* Open, known, not concealed.

§ Dr. Kenrick tells us, that this is a poetical word for *Confessed*: and, indeed, we frequently find it so written by Pope and others:

"This clue thus found unravels all the rest;

"The prospect clears, and Clodio stands confest."

But that this is a mere compliance with the prejudices of the eye, and that there is not the least necessity for departing from the common spelling, see *Principles of English Pronunciation*, No. 360.

CONFIDANT, kōn'-fē-dānt', *s.* A person trusted with private affairs.

§ This word, very unlike most others from the same source, has been made to alter its French orthography, in order to approach a little nearer to the English pronunciation of it. Some affected speakers on the stage pronounce the first syllable like *cone*, as it is marked in the first edition of Mr. Sheridan's Dictionary; and this is perfectly of a piece with the affectation which has altered the spelling of the last. By Dryden and South, as quoted by Dr. Johnson, we find this word spelled like the adjective *confident*; and it is more than probable that its French pronunciation is but of late date; but so universal is its use at present, that a greater mark of rusticity cannot be given than to place the accent on the first syllable, and to pronounce the last *dent* instead of *dant*.

CONFINE, kōn'-fīne, *s.* 140. 492. Common boundary, border, edge.

§ Dr. Johnson tells us, that the substantive *confine* was formerly pronounced with the accent on the last syllable. The examples, however, which he gives us from the poets, prove only that it was accented both ways. But, indeed, it is highly probable that this was the case; for instances are numerous of the propensity of latter pronunciation to place the accent higher than formerly; and when by this accentuation a noun is distinguished from a verb, it is supposed to have its use. — See *Bowl*.

CONFIRMEDNESS, kōn'-fērm'-ēd-nēs, *s.* Confirmed state.

§ This word ought to be added to those taken notice of. — *Prin.* No. 365.

CONFISCATE, kōn'-fīs'-kāte, *a.* Transferred to the publick as forfeit.

§ Dr. Kenrick blames Dr. Johnson for accenting this word on the second syllable, when the example he brings from Shakespeare accents it on the first; but it may be observed that as the verb ought to have the accent on the second syllable, the adjective, which is derived from it, ought

to have the accent on the same syllable likewise; and the example from Shakespeare must be looked upon as a poetical license.

To CONFRONT, kôn-frônt', *v. a.* To stand against another in full view; to stand face to face, in opposition to another; to oppose one evidence to another in open court: to compare one thing with another.

§ In colloquial pronunciation this word has its last syllable sounded like the last of *affront*, but the second syllable of *confrontation* ought never to be so pronounced.

CONICAL, kôn-ê-kâl, }
CONICK, kôn-îk, } *a. 509.* Having the form of a cone.

§ The *o* in the first syllable of this word is pronounced short, though it is long in its primitive *cone*, if we may be allowed to call *cone* its primitive, and not the Latin *Conus* and Greek *Κώνος*; in both which the *o* is long; but *Conicus*, or *Κωνικός*, whence the learned oblige us to derive our *Conic*, or *Conical*, have the *o* as short as in the English words, and serve to corroborate the opinion of Bishop Hare with respect to the shortening power of the Latin antepenultimate accent, 537.

CONNOISEUR, kô-nês-sâre', *s.* A judge, a critick.

§ This word is perfectly French, and, though in very general use, is not naturalised. The pronunciation of it given here is but a very awkward one, but, perhaps, as good a one as we have letters in our language to express it; for the French *eu* is not to be found among any of our English vowel or diphthongal sounds.

To CONQUER, cōngk'-ûr, or kōng'-kwûr, *v. a. 415.* To gain by conquest, to win; to overcome, to subdue; to surmount.

§ Mr. Sheridan, Mr. Elphinston, Mr. Nares, and W. Johnston, have adopted the first pronunciation of this word; but as it is a wanton departure from our own analogy to that of the French, and is a much harsher sound than the second, it were to be wished it could be reclaimed; but as it is in full possession of the stage, there is but little hope of a change.

CONSCIENTIOUS, kôn-shê-ên'-shûs, *a.* Scrupulous, exactly just.

§ From a ignorance of the principles of pronunciation, we not unfrequently hear the second syllable of this word sounded *se*, without the aspiration; but this is the same incorrectness we sometimes hear in the word *Pronunciation*, which see.

CONSOLATORY, kôn-sôl'-lâ-tûr-ê, *s. 512.* A speech or writing containing topicks of comfort.

§ I have given the *o* in the second syllable of this word the short sound, as heard in *solid*; as it seems more agreeable to the analogy of words in this termination than the long *o* which Mr. Sheridan has given: for by inspecting the Rhyming Dictionary we shall see that every vowel, but *u* in the preantepenultimate syllable in these words, is short. Dr. Kenrick and W. Johnston give the *o* the same sound as I have done.

To CONSTRUE, kôn-strû, or kôn-stûr, *v. a.* To interpret, to explain.

§ It is a scandal to seminaries of learning that the latter pronunciation of this word should prevail there. Those who ought to be the guardians of propriety are often the perverters of it. Hence *Accidence* for *Accidents*, *Prepostor* for *Prepositor*, and *Constur* for *Construe*; for it must be carefully noted, that this last word is under a different predicament from those which end with *r* and mute *e*: here the vowel *u* must have its long sound, as in the word *true*; this letter cannot be sunk or transposed, like *e* in *Centre*, *Sceptre*, etc.

CONSULT, kôn-sũlt, or kôn-sũlt', s. The act of consulting; the effect of consulting, determination: a council, a number of persons assembled in deliberation.

§ I am much mistaken if this word does not incline to the general analogy of accent in dissyllable nouns and verbs, like *insult*. Poets have used it both ways; but the accent on the first syllable seems the most usual, as well as the most legitimate pronunciation, 492.

To CONSUME, kôn-sũme', v. a. 454. To waste, to spend, to destroy.

§ The reason why the *s* in this word is pure, and in *Consular* it takes the aspiration, is, that in one the accent is on the syllable beginning with this letter; and in the other, on the preceding syllable, 450.

CONSUMMATE, kôn-sũm'-máte, a. Complete, perfect.

§ The propensity of our language to an antepenultimate accentuation of simple words of three syllables makes us sometimes hear the accent on the first syllable of this word; but by no correct speakers.

To CONTEMPLATE, kôn-tẽm'-pláte, v. a. To study, to meditate.

§ There is a very prevailing propensity to pronounce this word with the accent on the first syllable; a propensity which ought to be checked by every lover of the harmony of language. That very singular analogy in our tongue, of placing the accent on the last syllable of the verb, and the first of the noun, 492, seems to have taken place chiefly for the convenience of forming participles, adverbs, and verbal nouns; which would be inharmonious and difficult to pronounce, if the verb had the accent on the first syllable. This analogy should teach us to avoid placing the accent on the first syllable of this and similar verbs, however we may pronounce nouns and adjectives; for though to *contemplate* with the accent on the first syllable is not of very difficult pronunciation, yet *contemplating* and *contemplatingly* are almost unpronounceable.

CONTRACT, kôn-trákt, s. 492. A bargain, a compact; an act whereby a man and woman are betrothed to one another; a writing in which the terms of a bargain are included.

§ Mr. Nares, in his *English Orthöepy*, page 338, has very properly criticised Dr. Johnson's observation on this word, where he says. "Dr. Johnson has accented this word on the last syllable, and has subjoined this remark," "anciently accented on the first." "It is evident," (says Mr. Nares,) that the whole article should be reversed; the word "should stand with the accent on the first, and the remark should be," "anciently accented on the last." The justness of these observations will appear from the quotations:

"This is the hand which, with a vow'd *contráct*,

"Was fast belock'd in thine." *Shakespeare.*

"I did; and his *contráct* with Lady Lucy,

"And his *contráct* by deputy in France." *Ibid.*

But that the accent should now be placed on the first syllable, needs no proof but the general ear, and the general analogy of dissyllable nouns and verbs of the same form, 492.

CONTRARILY, kôn-trá-rẽ-lé, ad. In a manner contrary; different ways, in opposite directions. Little used.

§ This and the following word† are by Dr. Johnson accented on the second syllable; no doubt from the harshness that must necessarily arise from placing the accent on the first, when so many unaccented syllables are to succeed. But if harmony were to take place, we should never suffer the stress on the first syllable of *contrary*, from which these words are formed; but that once admitted, as it invariably is by the best speakers, we should cross the most uniform analogy of our language,

if we accented the adverb differently from the substantive and the adjective; and therefore, however harsh they may sound, these words must necessarily have the accent on the first syllable. — See *Contrary*.

CONTRARY, kôn'-trâ-ré, *a.* Opposite, contradictory; inconsistent, disagreeing; adverse, in an opposite direction.

§ The accent is invariably placed on the first syllable of this word by all correct speakers, and as constantly removed to the second by the illiterate and vulgar. When common ears refuse a sound, it is a strong presumption *that* sound is not agreeable to the general harmony of the language. The learned often vitiate the natural taste for their own language by an affected veneration for others; while the illiterate, by a kind of vernacular instinct, fall into the most analogical pronunciation, and such as is most suitable to the general turn of the language. Anciently this word, as appears by the poets, was most commonly pronounced by the learned, as it is now by the vulgar, with the accent on the second syllable; but nothing can be now more firmly established than the accent on the first syllable, and the other pronunciation must be scrupulously avoided. — See *Contrarily*.

CONTRITE, kôn'-trî-te, *a.* 140. Bruised, much worn; worn with sorrow, harassed with the sense of guilt, penitent.

§ This word ought to have the accent on the last syllable, both as it is an adjective, from which is formed the abstract substantive *contriteness*, and as the accent on the first syllable has a tendency to shorten the *i* in the last, 140. Accordingly Dr. Johnson, Mr. Scott, and Bailey, place the accent on the last syllable; but Mr. Sheridan, Mr. Nares, Mr. Elphinstone, Dr. Ash, W. Johnston, Perry, Buchanan, and Entick, place it on the first, with unquestionably the best usage on their side.

CONTRITELY, kôn'-trî-te-lé, *ad.* Penitently.

§ As the adjective *contrite*, though contrary to analogy, seems to prefer the accent on the first syllable; *contritely* and *contriteness* must necessarily have the accent on the same syllable. — See *Contrarily*.

CONTROVERTIST, kôn'-trô-vêr-tîst, *s.* Disputant, chiefly on religious subjects.

§ It is with some surprise I have frequently observed those profound philologists, the Monthly Reviewers, write this word *Controversialist*. "He appears to be a sensible, ingenious, and candid Controversialist: one who writes from a regard to truth, and with the full conviction of his own mind." M. R. November, 1794, p. 346. But nothing is more evident than that every verbal noun ought to be formed from the verb, and consequently that to *controvert* ought to form *controvertist*. Dr. Johnson has only produced the authority of Tillotson; to which I will beg leave to add a much better from the Idler, No. 12. "It is common for *controvertists*, in the heat of disputation, to add one position to another till they reach the extremities of knowledge, where truth and falsehood lose their distinction."

CONVENTICLE, kôn'-vên-tê-kl, *s.* An assembly, a meeting; an assembly for worship; a secret assembly.

§ In the first edition of this Dictionary † I followed Mr. Sheridan's accentuation of this word upon the first syllable, as I apprehended it was more agreeable to polite usage, though less agreeable to the ear than the accent on the second; but from a farther enquiry, and a review of the authorities for both, I am strongly persuaded in favour of the latter accentuation. For the former we have Sheridan, Ash, W. Johnston, and Entick; and for the latter, Dr. Johnson, Kenrick, Nares, Scott, Perry, Buchanan, and Bailey. The other accentuation seems chiefly adopted by

the poets, who should not be deprived of their privilege of altering the accents of some words to accommodate them to the verse;

"For 'twere a sin to rob them of their mite." *Pope.*

CONVERSANT, { *kôn'-vēr-sant,* } *a.* Acquainted with, familiar; hav-
 { *kôn-vēr'-sant,* }
 ing intercourse with any, acquainted; relating to, concerning.

§ There are authorities so considerable for each of these pronun-
 ciations as render a decision on that ground somewhat difficult. Dr.
 Johnson, Dr. Ash, Dr. Kenrick, Mr. Perry, Buchanan, and Bailey, place
 the accent on the second syllable; and Mr. Nares, W. Johnston, and En-
 tick, accent the first. Mr. Sheridan and Mr. Scott place it on both, and
 consequently leave it undecided. Analogy seems to demand the stress on
 the second syllable; perhaps not so much from the relation the word
 bears to the verb to *converse*, since it may possibly be derived from the
 noun *converse*, 492, as from the very general rule of accenting words of
 three syllables, that are not simples in our language, on the second syl-
 lable when two consonants occur in the middle. This rule, however, is
 frequently violated in favour of the antepenultimate accent (the favourite
 accent of our language) as in *aggrandize*, *amnesty*, *character*, *convertite*,
ancestor, *magistrate*, *protestant*, etc. and where there is but one conso-
 nant in the middle, nothing is more common than to find the accent of
 the dissyllable verb neglected, and the trisyllable noun adopting the an-
 tepenultimate accent. Thus the words *confident*, *president*, *provident*, etc.
 are not accented like the verbs *confide*, *preside*, etc. etc. but are consi-
 dered as simples, and follow the general rule; which is, that all simples
 of three syllables, with but one consonant in the middle, have the accent
 on the first, and that the vowel in this syllable is short, 503. Upon the
 whole, therefore, since authorities are so equal and analogy so preca-
 rious, usage must be the umpire; and my observation fails me if that
 which may be called the best usage does not decide in favour of the ac-
 cent on the first syllable.

CONVERSE, *kôn'-vērse*, *s.* 592. Manner of discoursing in familiar life;
 acquaintance, cohabitation, familiarity; with geometricians, it means
 the contrary.

§ It is highly probable that this substantive was anciently pro-
 nounced like the verb, with the accent on the second syllable; but no-
 thing is now better established than the accent on the first. Even the
 line of Pope,

"Generous *converse*; a soul exempt from pride,"

however rugged with the accent on the first syllable of this word, can-
 not with propriety be read otherwise.

CONUSANCE, *kôn'-û-sânse*, *s.* Cognizance, notice. A law term. —
 See *Cognizance*.

§ Perhaps it may be pleaded by the gentlemen of the law, that this
 is the word they use instead of *Cognizance*, and consequently, that the
 charge against them of mutilating that word falls to the ground. But it
 may be answered, that the second syllables of these words are so diffe-
 rent as to leave us in no doubt which they make use of; and that the
 words *cognizable*, *cognizor*, and *cognizee*, being pronounced by them with-
 out the *g*, are sufficient proofs of the justness of the accusation.

CORAL, *kôr'-âl*, *s.* Red coral is a plant of as great hardness and sto-
 ny nature while growing in the water, as it is after long exposure to
 the air; the piece of coral which children use as a plaything.

§ We sometimes hear this word pronounced *Curral*; but this is
 contrary to all our Pronouncing Dictionaries, and ought to be avoided.

CORDIAL, *kôr'-jê'-âl*, *s.* 294. 376. A medicine that increases the force

of the heart, or quickens the circulation; any thing [that] comforts, gladdens, and exhilarates.

§ There is certainly a tendency in the *d* as well as in the *t* to slide into a soft hissing sound when preceded by the accent, and followed by a diphthongal vowel, commencing with the sound of *e*. This is evident by the current pronunciation of *immediate*, *verdure*, etc. as if written *immejiate*, *verjure*, etc. 294; and this pronunciation is agreeable to the genius of our language, that the organs slide into it insensibly. Mr. Sheridan, in order to mark this sound, has adopted the *y*, and spelled the word *Cor-dy-al*: and if *y* is here articulated as a consonant, as is intended, its connexion with *d* produces a sound so near the hiss; in *Cor-je-al*, as to be with difficulty distinguished from it.

COROLLARY, kôr'-ô-lâr-ê. *s.* 168. The conclusion; an inference.

§ Dr. Johnson, Mr. Sheridan, Dr. Ash, W. Johnston, Buchanan, Entick, and Smith, accent this word on the first, and Dr. Kenrick, Scott, Perry, and Bailey, on the second syllable. The weight of authority is certainly for the accentuation I have adopted, and analogy seems to confirm this authority. For as the word is derived from *Corollarium*, with the accent on the antepenultimate, our pronunciation of this word generally lays an additional accent on the first syllable, which, when the word is shortened by dropping a syllable in *Corollary*, becomes the principal accent, as in a thousand other instances. — See *Academy*.

CORPS, kôre, *s.* *Plural* kôrz. A body of forces.

§ Perhaps it is the displeasing idea this word suggests, when pronounced in the English manner, that has fixed it in the French pronunciation. Nothing can be more frightful to an elegant ear, than the sound it has from the mouth of those who are wholly unacquainted with its fashionable and military usage.

CORRUPTIBLE, kôr-rûp'-tê-bl, *a.* 405. Susceptible of corruption; possible to be vitiated.

§ Some affected speakers have done all in their power to remove the accent of this word from the second to the first syllable; thanks to the difficulty of pronouncing it in this manner, they have not yet effected their purpose. Those who have the least regard for the sound of their language, ought to resist this novelty with all their might; for if it once gain ground, it is sure to triumph. The difficulty of pronouncing it, and the ill sound it produces, will recommend it to the fashionable world, who are as proud to distinguish themselves by an oddity in language as in dress. — See *Incomparable*.

COVETOUS, kûv'-ê-tûs, *a.* Inordinately disirous; inordinately eager of money, avaricious.

§ In the pronunciation of this word and its compounds, Mr. Sheridan has adopted a vulgarism, of which one could scarcely have suspected him: but pronouncing *covetshus* for *covetous* is not only a vulgarism, but contrary to analogy. All those diphthongs and diphthongal vowels which draw the preceding consonants to aspiration, are such as commence with the sound of *e*; which, from its nearness to the sound of double *e*, and the nearness of this sound to the commencing sound of *y*, approaches to the hissing sound of *s*, *z*, and soft *c*, and in the absence of accent coalesces with them. *T* and *D* being formed in the same seat of sound as the *s*, *z*, and soft *c*, when the accent is before them, easily slide into the same sound before the vowels and diphthongs before mentioned, but never before any other: for we might with as much propriety pronounce *calamitous* and *necessitous*, *calamitshus* and *necessitshus*, as *covetous*, *covetshus*, 459.

COUNSEL, kôûn'-sêl, *s.* 99. Advice, direction; deliberation; prudence;

secrecy, the secrets intrusted in consulting; scheme, purpose, design; those that plead a cause, the counsellors.

§ The difference of *Council* and *Counsel* is, in cursory speaking, almost undistinguishable.

To COUNTERBALANCE, kòûn-tûr-bâl-lânse, *v. a.* To act against with an opposite weight.

§ We may observe, in words compounded of *counter*, an evident tendency to that distinction that obtains between the noun and the verb in dissyllables. Thus the verb to *counterbalance* has the accent on the third syllable, and the noun of the same form on the first, and so of the rest, 492.

COURIER, kôô-rêér', *s.* 259. A messenger sent in haste.

§ This word is perfectly French, and often makes a plain Englishman the object of laughter to the polite world, by pronouncing it like *Currier*, a dresser of leather.

COURTESY, kûrt-sé, *s.* The reverence made by women.

§ This word, when it signifies an act of reverence, is not only deprived of one of its syllables by all speakers, but by the vulgar has its last syllable changed into *che* or *tshe*, as if written *curt-she*; this impropriety, however, seems daily to lose ground, even among the lower orders of the people, who begin to restore the *s* to its pure sound.

CRAVAT, krâ-vât', *s.* A neckcloth.

§ Dr. Johnson tells us this word is of uncertain etymology. It is certain, however, that it comes from the French; and Menage tells us it arose among them from the *Croats*, who, being in alliance with France against the Emperor, came to Paris, and were remarked for the linen they wore about their necks. This soon became a fashion, and was called after the original wearers *Croat*, which, by a small alteration, became *Cravat*. This word is sometimes, but improperly, pronounced with the accent on the first syllable. This pronunciation is adopted only by Dr. Ash and Buchanan, while Dr. Johnson, Mr. Elphinston, Mr. Sheridan, Mr. Nares, Mr. Scott, W. Johnston, Kenrick, Entick, and Bailey, are uniformly for the accent on the last syllable.

CRITERION, kri-tê-rê-ûn, *s.* 123. A mark by which any thing is judged of, with regard to its goodness or badness.

§ The plural of this word, like *phenomena* and a few others, seems to be established by the prevailing propensity of appearing learned in Greek and Latin; and an Englishman who should, in the simplicity of his heart, write or pronounce *criteria* for *criteria*, would be pitied or despised. Till lately, however, there was a reluctance at offending our own analogy; and though *criteria* was used, it was generally shown to be an alien by printing it in a different character; but pedantry has at last so far prevailed as to associate it without distinction, and by this means to add to the disgraces of our language.

CROCODILE, krôk-ô-dîl, *s.* 145. An amphibious, voracious animal, in shape resembling a lizard, and found in Egypt and the Indies.

§ Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, and Perry, make the *i* in the last syllable short, as I have done; and Buchanan is the only one who makes it long.

CUCUMBER, kôû-kûm-bûr, *s.* 159. The name of a plant, and fruit of that plant.

§ In some counties of England, especially in the west, this word is pronounced as if written *Coocumber*: this, though rather nearer to the orthography than *Cowcumber*, is yet faulty, in adopting the obtuse *u* heard in *bull*, rather than the open *u* heard in *Cucumis*, the Latin word

whence *Cucumber* is derived: though, from the adoption of the *b*, I should rather suppose we took it from the French *Concombre*. But however this may be, it seems too firmly fixed in its sound of *Cowcumber* to be altered, and must be classed with its irregular fellow-esculent *Asparagus*, which see.

CUISH, kwîs, s. 340. The armour that covers the thighs.

§ I have followed Dr. Johnson's spelling in this word, though I think it not so correct as *cuisse*, the original French, and which he has himself followed in his Edition of Shakespeare, and his notes upon the word in the first part of Henry the Fourth. But whatever may be the spelling, the pronunciation is certainly that which I have given.

CUMIN, kûm'-mîn, s. A plant.

§ This word, before Dr. Johnson's Dictionary altered it, was, I believe, universally spelled with double *m*. Our ancestors were home-bred enough to think, that if we received a word from the Latin, and conformed to the quantity of that language, it was necessary to show that conformity by a specific orthography of our own. Thus, the first *u* in *Cuminum* being short, they doubled the *m* to indicate that shortness; as the analogy of our language would infallibly pronounce the *u* long, if the consonant were single in the same manner as in *Cubic*, *Cupid*, etc. See *Drama*.

To CURTAIL, kûr-tâle', v. a. To cut off, to cut short, to shorten.

§ This word is said to be derived from the obligation peasants were under, in feudal times, of cutting off the tails of their dogs; as only gentlemen were allowed to have dogs with their tails on. This Dr. Johnson has shown to be a vulgar error; the word being formerly written *Curtal*, from the Latin *curto*.

CUSHION, kûsh'-în, or kûsh'-ûn, s. 289. A pillow for the seat, a soft pad placed upon a chair.

§ I have given this word two sounds; not that I think they are equally in use. I am convinced the first is the more general, but because the other is but a trifling departure from it, and does not contradict the universal rule of pronouncing words of this termination.

CUT-THROAT, kût'-thrôte, a. Cruel, inhuman, barbarous.

§ This adjective is frequently used very absurdly, (and not always by the lowest of the people) when it is applied to a house of entertainment that charges an exorbitant price; such a house is not uncommonly, though very improperly, called a *Cut-throat-house*. This sense, I see, has been adopted by Entick; though it ought not to have a place in any Dictionary.

CYCLOID, si'-clôid, s. A geometrical curve.

§ Sheridan and Buchanan pronounce the *y* in this word short; and Ash, Kenrick, and W. Johnston, long.

CYCLOPAEDIA, si'-klô-pê-dê-â, s. A circle of knowledge, a course of the sciences.

§ I have in this word differed from Mr. Sheridan and Dr. Johnson, by placing the accent on the antepenultimate syllable instead of the penultimate. I know that Greek words of this termination have the accent on the penultimate syllable; but the antepenultimate accentuation is more agreeable to the genius of our tongue, and seems to have prevailed. For though Dr. Johnson has given this word the penultimate accent, he has placed the accent on the antepenultimate syllable of *Ambrosia*, *Euthanasia*, and *Hydrophobia*, though these have all the accent on the penultimate in the Greek. It is true the *i* in the last syllable but one of *Cyclopædia* is *ei* diphthong in the original; and this will induce

those who are fond of showing their Greek learning, to lay the accent on the penultimate, as its opposition to general usage will be an additional reason with them for preferring it. The pronunciation I have adopted I see is supported by Dr. Kenrick, Entick, Scott, Perry, and Buchanan, which abundantly shows the general current of custom.

To these observations may be added, that if the *i* be accented, it must necessarily have the long open sound, as in *Elegiac*, and not the sound of *i*, as Mr. Sheridan has marked it.

CYNOSURE, *sin'-shûre*, or *i'-nô-shûre*, *s.* 463. The star near the north pole, by which sailors steer.

§ I have, in the first syllable of this word, contrary to Mr. Sheridan, preferred the short to the long sound of *y*. My first reason is, that this letter in Greek is the same as in *Cynic* and *Cylinder*; both which have the *y* short. The next reason is, the very general rule in our language of pronouncing the vowel short in all samples which have the accent on the antepenultimate syllable, 535. 537. 503. I am not certain, however, that the best usage is not against me. Scott has the first sound, and Sheridan and Entick the second; the rest of the Dictionaries either have not the word, or do not mark the quantity of the vowels.

D.

DAMNED, *dâmmd*, or *dâm-néd*, *part. a.* Hateful, detestable:

§ This word, in familiar language, is scarcely ever used as an adjective, and pronounced in one syllable, but by the lowest, vulgar and profane; in serious speaking it ought always, like *cursed*, to be pronounced in two, 362. Thus in Shakespeare—

“But oh what *damned* minutes tells he o'er,

“Who doats, yet doubts — suspects, yet strongly loves.”

There is a very singular usage of this word, as a verb or participle, when it signifies the condemnation of a play; but this application of it, though authorised by the politest speakers, has an unhallowed harshness in it to pious ears, and an affectation of force to judicious ones. It is, at least, the figure called *Catachresis*.

To DARE, *dâre*, *v. n.* Pret. *I durst*; part. *I have dared*. To have courage for any purpose, to be adventurous.

§ If I am not mistaken, there is a prevailing pronunciation of this word in Ireland, which makes it a perfect rhyme to *far*, *bar*, etc. That this is contrary to universal usage in England, and to the most general rule in the language, needs not be insisted on; the only word of a similar form which is so pronounced, is the first person plural of the verb *to be*. But this, it must be remembered, is an auxiliary verb; and the auxiliary verbs, being as irregular in their pronunciation as in their form, are but indifferent models by which to regulate the rest of the language.

To DARE, *dâre*, *v. a.* To challenge, to defy.

§ In this sense this verb is regular.

To DECOMPOSE, *dê-kôm-pôze'*, *v. a.* (*Decomposer*, Fr.) To dissolve or resolve a mixed body.

§ This word is neither in Johnson's Dictionary, nor any other I have seen, but is of so frequent use as to deserve a place in all. *To Decompose* is frequently used in this sense, but improperly; for that word signifies to mix compound things together, while *to Decompose* means to unmix or analyze things.

DECOROUS, dē-kō-rūs, *a.* 5o5. Decent, suitable to a character.

§ An uneducated English speaker is very apt to pronounce this word with the accent on the first syllable, according to the analogy of his own language; but a learned ear would be as much shocked at such departure from classical propriety, as in the words *sonorous* and *canorous*, 512. When once the mere English scholar is set right in this word, he will be sure to pronounce *Dedecorous* with the accent on the penultimate likewise; and when he is told that this is wrong, because that syllable in the Latin word is short, he will not fail to pronounce *Indecorous* with the antepenultimate accent; but what will be his surprise, when he is informed that this too is wrong, because the penultimate syllable in Latin is long. — See *Indecorous*.

DECREPIT, dē-krēp-īt, *a.* Wasted or worn out with age.

§ This word is frequently mispronounced, as if spelt *decrepid*.

DECRETAL, dē-krē-tāl, *or* dēk-rē-tāl, *s.* A book of decrees or edicts; the collection of the Pope's decrees.

§ All our lexicographers, except Dr. Johnson, place the accent on the second syllable of this word; and this accentuation, it must be confessed, is agreeable to the best usage. But Dr. Johnson's accentuation on the first syllable is unquestionably the most agreeable to English analogy; first, because it is a trisyllable and a simple, 5o5; next, because it is derived from the latter Latin *Decretalis*, which, in our pronunciation of it, has an accent on the first and third syllable; and therefore, when adopted into our language, by dropping the last syllable, takes the accent on the first. — See *Academy*. That this is the general analogy of accenting words from the Latin which drop the last syllable, is evident from the words *Decrement*, *Increment*, *Interval*, etc.

To DEFALCATE, dē-fāl-kāte, *v. a.* To cut off, to lop, to take away part.

§ The *a* in this word does not go into the broad German *a* in *fall*, not only because the consonant that follows the *l* is carried off to the succeeding syllable, but because the word is derived from the Latin; and it must be carefully observed, that words from the learned languages preserve the *a* before *l*, and another consonant in the short middle sound of that vowel; in the same manner as *u* in *fulminate* preserves the short sound of that letter, and is not pronounced like the same vowel in *full*, 84. 177.

DEFILE, dē-file', *s.* A narrow passage.

§ Some military coxcombs have endeavoured to introduce the French pronunciation of this word *Défilé*, as if written *D-ff-fe-lay*; others have endeavoured to bring it nearer to our own analogy, by pronouncing it in three syllables, as if written *D-ff'-fe-le*. I am sorry to find Mr. Sheridan has adopted this pronunciation: he is followed only by Bailey and Ash; the first of whom has it both ways, and the last gives it only as an uncommon pronunciation. Dr. Johnson and the rest are decidedly for the general pronunciation, which is the same as the verb to *defile*: and if this were urged as a reason to alter the pronunciation of the substantive, it may be answered, that the remedy would be worse than the disease. — See *Bowl*.

To these observation it may be added, that if we pronounce this word exactly like the French, because it is a military term, we ought to pronounce a *File* of musqueteers, a *Feel* of musqueteers.

DEMOCRATE, dēm-ō-crāt, *s.* A new-coined word from democracy; a friend to popular government.

§ See *Aristocrate*.

DEMONSTRATOR, dēm-mōn-strā-tūr, *s.* One that proves, one that teaches.

§ The accent on the penultimate syllable of this word seems appropriated to one whose office it is to demonstrate or exhibit any part of philosophy: when it merely means one who demonstrates any thing in general, the accent is on the same syllable as in the verb, 521.

To DENIGRATE, dēn'-ē-grāte, or dē-nī'-grāte, *v. a.* To blacken.

§ All our lexicographers, except Dr. Johnson, accent this word on the second syllable. Placing the accent on the first, is undoubtedly conformable to a very prevailing analogy of our language, 503. But all words derived from Latin words, retaining the same number of syllables, seem to retain the accent of their original, 503, *e.* Thus to *Denigrate* has the accent on *i*, because that letter is long, and has the accent in *Denigro*; and to *Emigrate* has the accent on the first syllable, because in *Emigro* the same letter is short, and the accent is on the antepenultimate. — See *Arietate* and *Coacervate*.

In a former edition of this Dictionary †, I followed the general voice of all our orthoëpists, except Dr. Johnson, without recollecting that the *i* in the Latin *denigro* might be pronounced either long or short; and that when this is the case, we generally adopt the short sound in words derived from that language; and as this short sound is more agreeable to the analogy of our own language, Dr. Johnson's accentuation seems to be the preferable, 503. 545.

DEPUTY, dēp'-ū-tē, *s.* A lieutenant, a viceroy; any one that transacts business for another.

§ This word is frequently mispronounced even by good speakers. There is a proneness in the *p* to slide into its nearest relation *b*, which makes us often hear this word as if written *debbuty*.

DESIDERATUM, dē-sīd-ē-rā-tūm, *s.* Some desirable thing which is wanted.

§ This Latin word is now so much in use as to require a place in an English Dictionary; and it were to be wished it were so far anglicised as to form its plural by *s*, and not preserve its Latin plural *Desiderata*, as we almost always hear it.

To DESIGN, dē-sīnē', *v. a.* 447. To purpose; to form or order with a particular purpose; to devote intentionally; to plan, to project; to mark out.

§ I have differed from Mr. Sheridan, by preserving the *s*, in this word and its compounds, pure. I am supported in this by Dr. Kenrick, Mr. Scott, and Mr. Perry, and have always looked upon *To Dezign* as vulgar. — See *Principles*, 447.

To DESIST, dē-sīst', *v. n.* 447. To cease from any thing, to stop.

§ I have preserved the *s* pure in this word, contrary to Mr. Sheridan, who spells it *dezist*. Dr. Kenrick and Mr. Perry are of my opinion, and I cannot see any reason, either from custom or analogy, to alter it, 447.

To DESPATCH, dē-spātsh', *v. a.* To send away hastily; to send out of the world, to put to death; to perform a business quickly; to conclude an affair with another.

§ There is a general rule in pronunciation, viz, when a vowel ends a syllable immediately before the accent, that vowel has a tendency to lengthen, and is often, particularly in solemn speaking, pronounced as open as if the accent were on it. — See *To Collect*, 544. This general tendency inclines us to divide words in such a manner as to make the vowel end the unaccented syllable: and if the two succeeding consonants

are combinable, to carry them both to that syllable which has the accent. When the *e* is thus left to finish the syllable before the accent in *de-spair*, *de-spatch*, etc. it inclines to its open slender sound, which, being rapidly pronounced, falls into the short *i*, which is exactly its short sound, 105. 107; for when the *e* is short by being closed with a consonant, like other vowels, it goes into a different sound from the long one, 544. Thus the word *despatch*, till Dr. Johnson corrected it, was always written with an *i*; and now it is corrected, we do not find the least difference in the pronunciation.

DIAERESIS, di-ér-é-sis, *s.* 124. The separation or disjunction of syllables.

§ Mr. Sheridan has given the long sound of *e* to the second syllable of this word, contrary to the general practice, which is supported by the most general rule in pronunciation. The antepenultimate accent, unless succeeded by a diphthong, always shortens the vowel it falls upon, 534. Nor does the diphthong in this word prevent the shortening power of the accent any more than in *Cæsarea*, 124.

DIASTYLE, di-ás-tile, *s.* An intercolumniation of three diameters.

§ The reason that this word is pronounced in three syllables, and *Diastole* in four, is, that the latter is perfect Greek διαστολή, and the former is a compound of our own, formed from δια and στύλος, a pillar. The same reason holds good for pronouncing *Apocope*, as divided into *A-poc-o-pe*; and *Osteocope* into *Os-te-o-cope*. And though Johnson, Ash, Buchanan, and Barclay, accent *Diastyle* on the second syllable, I have no hesitation in differing from them by placing the accent on the first. — See *Academy*.

DICTIONARY, dik-shún-á-ré, *s.* A book containing the words of any language, a vocabulary, a wordbook.

§ A few years ago this word was universally pronounced as if written *Dixnary*, and a person would have been thought a pedant if he had pronounced it according to its orthography; but such has been the taste for improvement in speaking, that now a person would risk the imputation of vulgarity should he pronounce it otherwise than it is written.

DIFFUSE, dif-fúse', *a.* Scattered, widely spread; copious, not concise.

§ This adjective is distinguished from the verb in the pronunciation of *s*, in the same manner as the noun *use* is from the verb to *use*, and *abuse*, from to *abuse*, etc. 499. This analogy is very prevalent, and seems the reason that adjectives ending in *sive* have the *s* pure, 428.

To DIMINISH, dé-mín-ísh. *v. a.* 124. To make less by any abscission or destruction of any part; to impair, to lessen, to degrade; to take any thing from that to which it belongs, the contrary to add.

§ What has been observed of the *e* ending a syllable before the accent is applicable to the *i*: they are exactly of the same sound. — See *Despatch*.

DIMISSORY, dí-m-ís-súr-ré, *a.* That by which a man is dismissed to another jurisdiction.

§ I have followed Dr. Johnson's accentuation of this word, as more agreeable to analogy than Mr. Sheridan's. — See *Rhyming Dictionary*, under the word.

DIRECTLY, dé-rékt-lé, *ad.* In a straight line, rectilineally; immediately, apparently, without circumlocution.

§ In this word we have an instance of a different pronunciation in the emphatical and colloquial use of it. If we wish to be very distinct

or forceful, we frequently pronounce the *i* long, as in *dial*; but in common conversation we give this letter the sound of *e*, according to analogy, 117. 124.

DIS, *dīs*, or *dīz*, 425, 435. An inseparable particle used in composition, implying commonly a privative or negative signification of the word to which it is joined; as, to *arm*, to *disarm*; to *join*, to *disjoin*, etc.

§ When the accent, either primary or secondary, is on this inseparable preposition, the *s* is always sharp and hissing, 41; but when the accent is on the second syllable, the *s* will be either hissing or buzzing, according to the nature of the consecutive letter. That is, if a sharp mute, as *p*, *t*, etc. succeed, the preceding *s* must be pronounced sharp and hissing, as *dispose*, *distaste*, etc. but if a flat mute, as *b*, *d*, etc. or a vowel or a liquid begin the next syllable, the foregoing *s* must be sounded like *z*, as *disburse*, *disdain*, etc. but if the secondary accent be on this inseparable preposition, 523, as in *disbelief*, etc. the *s* retains its pure hissing sound. *Dismal*, which seems to be an objection to the first part of this rule, is in reality a confirmation of it; for the first syllable in this word is not a preposition, but a contraction of the Latin word *dies*; and *dismal* is evidently derived from *dies malus*. For want of this clue, Mr. Sheridan has given the *s* pure to *disgrace*, *disguise*, etc.

DISCRETE, *dīs-krete'*, *a*. Distinct, not continuous; disjunctive.

§ This word and its companion *Concrete*, one would have supposed, should have the same accentuation in all our Pronouncing Dictionaries; and yet scarcely any two words are more differently accented. The accent is placed on the last syllable of *Concrete* by Dr. Ash, Buchanan, Perry, Entick, and Bailey; and on the first by Sheridan, Dr. Johnson, Smith, W. Johnston, and Dr. Kenrick. Scott accents the last syllable of *Concrete* when an adjective, and the first when a substantive, a distinction very agreeable to analogy, 494; but Entick, directly contrary to this analogy, reverses this order. *Discrete* is always used as an adjective, but has scarcely less diversity of accentuation than *Concrete*. Dr. Johnson, Dr. Kenrick, Mr. Nares, Mr. Scott, Perry and Entick, accent it on the last syllable; and Dr. Ash, Mr. Sheridan, and Bailey, on the first. When I wrote the Rhyming Dictionary, I accented both these words on the first syllable; but this accentuation I imagine arose from contrasting them, which often places the accent on the opposing parts, as in *in'ternal* and *ex'ternal*; but upon maturer consideration, I apprehend the accent ought to be placed on the first syllable of *Concrete* when a substantive, and on the last when an adjective.

DISPUTABLE, *dīs-pū-tā-bl*, or *dīs-pū-tā-bl*, *a*. Liable to contest, controvertible; lawful to be contested.

§ Johnson, Dr. Ash, Dr. Kenrick, W. Johnston, Mr. Smith, Perry, and Bailey, are for the second pronunciation of this word; and Mr. Sheridan, Mr. Nares, Buchanan, and Entick, for the first: and this, notwithstanding the majority of suffrages against it, is, in my opinion, decidedly most agreeable to the best usage. It were undoubtedly to be wished that words of this form preserved the accent of the verb to which they correspond; but this correspondence we find entirely set aside in *lamentable*, *comparable*, *admirable*, and many others with which *Disputable* must certainly class. Mr. Scott gives both modes of accenting this word; but by his placing the word with the accent on the first syllable first, we may presume he prefers this pronunciation. — See *Indisputable*.

DISSOLUBLE, *dīs-sō-lū-bl*, *a*. Capable of separation of one part from another.

§ The accent is invariably placed on the first syllable of this word,

as it comes from the Latin *dissolubilis*, which seems to confirm the observations on the word *Incomparable*. *Dissolvable* is a compound of our own, and therefore retains the accent of the verb from which it is formed, 501. — See *Academy*, *Disputable*, and *Resoluble*.

DISSOLVIBLE, dīz-zōl'-vē-bl, *a.* Liable to perish by dissolution.

§ If this word and its etymon must be written *Dissolvable* and *Solvable*, and not *Dissoluble* and *Soluble*, because *Solvo* and its compounds in Latin are of the third conjugation, and form their personal and temporal variations by assuming *i*, there is no reason why *Resolvable* should be written with *a*, as it stands in Johnson, who, notwithstanding he writes *Dissolvable* here with an *i*, yet in his explanation of the etymology of *Indissolvable*, tells us it is formed from *in*, and *Dissolvable* with an *a*.

DISUNION, dīs-ū'-nē-ūn, *s.* Separation, disjunction; breach of concord.

§ Some curious inspector may, perhaps, wonder why I have given *disunion*, *disuse*, etc. the pure *s* and not the *z*, since I have laid it down as a general rule under the prepositive particle *Dis*, that the *s* immediately before the accent, when a vowel begins the next syllable, is always flat; but it must be remembered, that long *u* in these words is not a pure vowel, 8: not that I think the *z*, in this case, would be palpably wrong; for, though long *u* may be called a semi-consonant, it is sufficiently vocal to make the *s* or *z* sound, in these words, perfectly indifferent. — See *Dis*.

TO DIVERTISE, dē-vēr'-tiz, *v. n.* To sport, to amuse, to divert.

§ Dr. Johnson seems to have accented this word on the last syllable, in compliance with the verb *advertise*, which is exactly of the same form, and therefore he thought ought to be accented in the same manner. But by making *divertise*, conform in accentuation to *advertise*, we make the general rule stoop to the exception, rather than the exception to the general rule. For in all verbs of three or more syllables, where the termination *ise* is only the verbal formation, and does not belong to the root, we never find the accent on it; as *criticise*, *exercise*, *epitomise*, etc. — See *Advertisement*.

DOCILE, dōs'-sīl, *a.* 140. Teachable, easily instructed, tractable.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Mr. Smith, and Mr. Perry, make the first syllable of this word short, and Buchanan only makes it long. — See *Indocil*.

DOGMA, dōg'-mā, *s.* Established principle, settled notion.

§ This word, unlike many of its Greek and Latin relations, seems to have deigned to pluralize itself by *Dogmas*: *Dogmata* is indeed sometimes used, but, like *Memoranda*, is growing pedantick.

DOLL, dōl, *s.* A little girl's puppet.

§ This word ought to be written with one *l* only: for the reason, see *Principles*, 406.

DOLOUR, dō'-lūr, *s.* 314. Grief, sorrow; lamentation, complaint.

§ Mr. Nares, W. Johnston, Buchanan, Elphinston, and Entick, make the first *o* in this word short, as in *Dollar*; and Mr. Sheridan, Mr. Scott, Mr. Perry, and Dr. Ash, long, as in *Donor*: the latter is, in my opinion, the most analogical, 542.

DOME, dōme, *s.* A building, a house, a fabrick; an hemispherical arc, a cupola.

§ There is a strong propensity, particularly in the people of London, to pronounce this word so as to rhyme with *room*; but this is contrary to all our Dictionaries, which give the sound of the vowels, and

ought not to be suffered to add to the already too numerous exceptions to the general sound of *o*.

DOMESTICAL, dō-mēs'-tē-kāl,

DOMESTICK, dō-mēs'-tīk,

} *a.* Belonging to the house,

not relating to things publick; private, not open; inhabiting the house, not wild; not foreign, intestine.

§ Dr. Johnson observes, that of English, as of all living tongues, there is a double pronunciation, one cursory and colloquial, the other regular and solemn. He gives no instances of this double pronunciation; and it is at first a little difficult to conceive what are the words in which this observation is verified. Solemn speaking seems to have no effect upon the accented vowels; for, let us pronounce them as rapidly or as solemnly as we will, we certainly do not make any change in the quantity or quality of them. The only part of the language in which Dr. Johnson's observation seems true, is some of the vowels when unaccented; and of these the *o* seems to undergo the greatest change in consequence of solemnity or rapidity. Thus the *o* in *obey* is, in solemn speaking, pronounced as long and full as in the first syllable of *open*; but in rapid and cursory speaking, as short as the *o* in *oven*. This latter sound, however, must not be given as a model; for, let the pronunciation be ever so rapid and familiar, there is a certain elegance in giving the *o*, in this situation, its full, open sound, approaching to that which it has when under the accent; and though nothing but a delicacy of ear will direct us to the degree of openness with which we must pronounce the unaccented *o* in *Domestick*, *Docility*, *Potential*, *Proceed*, *Monastick*, *Monotony*, etc. we may be assured that these vowels are exactly under the same predicament; and can never be pronounced short and shut, as if written *Dommestick*, *Dossility*, *Pottential*, etc. without hurting the ears of every good speaker, and overturning the first principles of pronunciation, 547, 548.

The same observations seem to hold good of the unaccented *o* in every word ending in *ory*; as *transitory*, *dilatory*, etc. The *o* in rapid speaking certainly goes into short *u*, as if written *transitury*, *dilatury*, etc. but in solemn pronunciation approaches to the accented, open sound of *o* in *glory*, *story*, etc. but as the *o* in these terminations never admits of being pronounced quite so open as when ending a syllable before the accent, I have, like Mr. Sheridan, given it the colloquial sound of short *u*, 512. 557. — See *Command*.

DONATIVE, dōn'-ā-tīv, *s.* 503. A gift, a largess, a present; in law, a benefice merely given and collated by the patron to a man, without institution or induction.

§ I have differed from Mr. Sheridan, Mr. Scott, W. Johnston, and Entick, in the quantity of the vowel in the first syllable of this word, not only as I think it contrary to the best usage, but as it is at variance with the analogy of words in this termination. Let not the long quantity of the Latin *o* in *Donatio* be pleaded against me; for (waving the utter uncertainty of arguing from the Latin quantity to ours, 545), this would prove that the *a* and *e* in the first syllable of *Sanative* and *Lenitive* ought to be long likewise. Dr. Kenrick, Dr. Ash, and Mr. Perry, are on my side.

DOOR, dōre, *s.* 310. The gate of a house, that which opens to yield entrance; entrance, portal; passage, avenue, means of approach: Out of doors, no more to be found, fairly sent away: At the door of any one, imputable, chargeable upon him; Next door to, approaching to, near to.

§ Ben Johnson, in his Grammar, has a quotation from Gower, where

this word is spelled *Dore* as it is pronounced at this day; and this was probably the old pronunciation.

"There is no fire, there is no spark,

"There it no *Dore*, which may enark. — *Gower*, lib. 4.

DRAMA, drā'-mā, or drām'-mā, *s.* A poem accommodated to action, a poem in which the action is not related, but represented; play, a comedy, a tragedy.

§ The last mode of pronouncing this word is that which was universally current till within these few years; but the first has insensibly stolen into use, as we may observe from the several Dictionaries which have adopted it. Mr. Sheridan, W. Johnston, Mr. Nares, and, as far as we can judge by the position of the accent, Entick and Bailey, pronounce it with the first *a* long; and Dr. Kenrick, Buchanan, and, if we may guess at Dr. Ash by his accent, with the same letter short. Mr. Scott gives it both ways; but, by placing the sound with the long *a* first, seems to prefer it. The authorities are certainly on the side I have adopted; but I wish also to establish it by analogy.

And first it may be observed, that if any argument can be drawn from the Latin quantity to the English, it is certainly in favour of the first pronunciation: for in a Latin word of two syllables, where a consonant comes between two vowels, the consonant always goes to the last, and the first vowel is pronounced long, without the least regard to the quantity. Thus *Crātes*, the philosopher, and *crātes*, a hurdle; *dēcus*, honour, and *dēdo*, to give; *ōvo*, to triumph, and *ōvum*, an egg; *Nūma*, the legislator, and *Nūmen*, the divinity, have the first vowels always sounded long by an English speaker, although in the Latin the first vowel in the first word of each of these pairs is short. From this universal manner of pronouncing Latin words, though contrary to Latin quantity, it is no wonder, when we adopt words from that language without any alteration, we should pronounce them in the same manner; and it may be fairly concluded, that this uniform pronunciation of the Latin arises from the genius of our own tongue; which always inclines us to lengthen the accented vowel before a single consonant in words of two syllables; otherwise, what reason can we assign for the rule laid down by our ancestors for doubling the consonants in verbs, verbal nouns and participles, where a single vowel was preceded by a single consonant in them? But an affectation of Latinity seems to have disturbed the general pronunciation of our own language, as much as our own pronunciation has disturbed the Latin quantity: for, though we neglect the quantity of Latin dissyllables, when we are pronouncing that language, yet in dissyllables of our own, formed from the Latin, and anglicised, we seem to be, in some measure, guided by the Latin quantity. To what else can we attribute the short sound of the first vowel in *magick*, *placid*, *tepid*, *vigil*, *novel*, etc.? and to what but the genuine force of vernacular pronunciation can we ascribe the long sound of *u* in this situation, let the quantity of the Latin original be what it will? Thus, though *epick*, *topick*, *cynick*, and *tonick*, have the first vowel short, *tunick*, *stupid*, *Cupid*, *tumid*, etc. have the *u* long, though always short in the Latin words from which they are derived. But however this may be in words anglicised from the Latin, and ending in a consonant, perhaps, in nothing is our pronunciation more regular than in the quantity of the first vowel in a word of two syllables ending with a vowel: in this case the first vowel is invariably long; and why the word in question should be the only exception, cannot easily be accounted for. We have no words originally English of this form; but those we adopt from other languages sufficiently show the analogy of pronunciation: thus, *Gola*, *Coma*, *China*, *Era*, *Strata*, *Quota*, *Fico*, *Dado*, *Sago*, *Bravo*, *Tyro*, *Hero*, *Negro*, etc. etc. have all the first

syllable long; and why *Drama* should not fall into the same analogy, I cannot conceive. A corroboration of this is the pronunciation of *Lama*, *Brama*, *Zama*, and *Zera*, and all proper names of the same form from the Greek and Latin, as *Cato*, *Plato*, *Strato*, *Crito*, *Draco*, etc.; and I think it may be with confidence asserted, that an Englishman, who had never heard the word *Drama* pronounced, would naturally place the accent upon the first syllable, and pronounce the vowel in that syllable long and slender, 544, 545.

DREST, drĕst, *part.* from *Dress*, properly *Dressed*.

§ This is one of those words which, for the sake of rhyming to the eye, as it may be called, poets have contracted into an irregular form; but how unnecessarily may be seen, *Principles*, No. 360.

DROLL, drôle, 406. One whose business is to raise mirth by petty tricks, a jester, a buffoon; a farce, something exhibited to raise mirth.

§ When this word is used to signify a farce, it is pronounced so as to rhyme with *doll*, *loll*, etc. 406. If this wanted proof, we might quote Swift, who was too scrupulous to rhyme it with *extol*, if it had not been so pronounced.

"Some as justly fame extols,

"For lofty lines in Smithfield drolls."

This double pronunciation of the same word to signify different things is a gross perversion of language. Either the orthography or the pronunciation ought to be altered. *Droll*, when signifying a farce, ought either to be pronounced so as to rhyme with *hole*, or to be written with only one *l*. — See *Bowl*.

DROMEDARY, drŭm'-ĕ-dā-rĕ, *s.* 165. A sort of camel.

§ I have in the sound of the *o* in this word followed Mr. Nares rather than Mr. Sheridan, and I think with the best usage on my side.

DROUGHT, drōūt, *s.* 313. 393. Dry weather, want of rain; thirst, want of drink.

§ This word is often pronounced as if written *drouth*, but improperly. When these abstracts take *g* in their composition, and this *g* is preceded by a vowel, the *t* does not precede the *h*, but follows it; as *weigh*, *waight*; *fly*, *flight*; *no*, *nought*, etc.

DUKE, dūke, *s.* 376. One of the highest order of nobility in England.

§ There is a slight deviation often heard in the pronunciation of this word, as if written *Dook*; but this borders on vulgarity; the true sound of the *u* must be carefully preserved, as if written *Dewk*. There is another impropriety in pronouncing this word, as if written *Jook*; this is not so vulgar as the former, and arises from an ignorance of the influence of accent. — See *Principles*, No. 462.

DUNGHIL, dŭng'-hĭl, *s.* A heap or accumulation of dung; any mean or vile abode: any situation of meanness; a term of reproach for a man meanly born.

§ Leaving out one *l* in the last syllable of this word is, perhaps, agreeable to the laws printers have laid down for themselves; but there is no eye that is not hurt at the different appearance of *hill* when alone, and when joined to another word. That double letters may be, in some cases spared, is not to be denied; but where either the sense or sound is endangered by the omission of a letter, there to spare the letter is to injure the language. A secret conviction of this has made all our lexicographers waver greatly in spelling these words, as may be seen at large in the *Preliminary Observations to the Rhyming Dictionary*, page xv.

DYNASTY, dī-nās-tē, or dīn-ās-tē, s. Government, sovereignty.

§ All our orthoëpists, except Mr. Elphinston and Entick, adopt the first pronunciation; but analogy is, in my opinion, clearly for the last 503.

DYSENTERY, dis-sēn-tēr-ē, s. A looseness, wherein very ill humours flow off by stool, and are also sometimes attended with blood.

§ Dr. Johnson, Dr. Ash, Dr. Kenrick, and Buchanan, accent this word on the second syllable; and Mr. Sheridan, Mr. Nares, Mr. Scott, W. Johnston, Perry, Entick, and Bailey, on the first. That this is in possession of the best usage, I have not the least doubt; and that it is agreeable to the analogy of accenting words from the learned languages which we naturalize by dropping a syllable, is evident from the numerous class of words of the same kind. — See *Academy*, *Incomparable*, etc. A collateral proof too that this is the true pronunciation is, that *Mesentery*, a word of the same form, is by all the above-mentioned lexicographers who have the word, except Bailey, accented on the first syllable.

DYSURY, dīzh-ū-rē, s. 450, 451, 452. A difficulty in making urine.

§ The *s* in this word has the flat aspiration, for the same reason as the *s* in *Treasury*. — See *Disunion*.

E.

EARTH, ērtĥ, s. 234. 237. The element distinct from air, fire, or water; the terraqueous globe, the world.

§ This word is liable to a coarse, vulgar pronunciation, as if written *Urth*; there is, indeed, but a delicate difference between this and the true sound, but quite sufficient to distinguish a common from a polite speaker.

ECCLESIASTICK, ēk-klē-zhē-ās-tīk, s. A person dedicated to the ministries of religion.

§ I have given these words the flat *s* aspirated, as I am convinced it is quite agreeable to the analogy of pronunciation; for the third syllable coming after the same predicament as the penultimate syllable in *Ambrosical*, *Ephesian*, *Geodæsiān*, etc. — See *Principles*, No. 451.

“And pulpit drum *ecclesiastick*,

“Was beat with fist instead of a stick. — *Hudibras*.

ECLAIRCISSEMENT, ēk-klāre-sīz-mēnt, s. Explanation, the act of clearing up an affair.

§ This word, though long in use, is not yet naturalized. Every syllable but the last may be perfectly pronounced by an Englishman who does not speak French; but this syllable having a nasal vowel, not followed by hard *c* or *g* (see *Encore*), is an insuperable difficulty: the nearest sound to it would perhaps be to make it rhyme with *long* and *strong*. But a speaker would, perhaps, risk less by pronouncing it like an English word at once, than to imitate the French sound awkwardly.

EDICT, ē-dīkt, s. A proclamation of command or prohibition.

§ Good speakers seem divided about the quantity of the vowel in the first syllable of this word. Kenrick, Perry, and Buchanan, make it short; and Sheridan, Nares, Entick, Ash, Scott, and W. Johnston, long. This majority has induced me to make it long likewise, and not of the length of the same letter in the Latin *edictum*; for though the Latin accent is frequently a rule for the placing of ours, the quantity of Latin

has almost as little to do with our quantity as it has with that of the Chinese or Hebrew. — See Introduction to Rhyming Dictionary, page xix.

To EDUCATE, *éd-jú-káte*, *v. a.* 91. To breed, to bring up.

§ This pronunciation may seem odd to those who are not acquainted with the nature of the letters; but it is not only the most polite, but, in reality, the most agreeable to rule. — See Principles, No. 294. 376.

To EFFACE, *éf-fáse'*, *v. a.* To destroy any form painted or carved; to blot out; to destroy, to wear away.

§ The strong tendency of the vowel to open, when it terminates a syllable, immediately before the accent, makes us frequently hear the *e* in these words, when the accent is on the second syllable, pronounced as open as if there were but one *f*. The same may be observed of the *o* in *occasion*, *offence*, *official*, etc. This is certainly a deviation from rule; but it is so general, and so agreeable to the ear, as to be a distinguishing mark of elegant pronunciation.

EGOTISM, *é-gò-tizm*, *s.* Too frequent mention of a man's self.

§ Contrary to my own judgment I have made the *e* in the first syllable of this word long, because I see it is uniformly so marked by all the Dictionaries I have seen: but I am much mistaken if analogy does not in time recover her rights, and shorten this vowel by joining it to the *g*, as if written *eg-o-tism*; not because this vowel is short in the Latin *ego*, (for the English quantity has very little to do with the Latin), but because the word may be looked upon as a simple in our language, and the accent is on the antepenultimate syllable. Mr. Elphinston, whose opinion in this point is of the greatest weight, makes the first vowel short. — See Principles, No. 511. 530. 536.

EIGHT, *áyt*, *a.* Twice four. A word of number.

§ The genuine sound of the diphthong in this word and its compounds does not seem to be that of the first sound of *a*, which Mr. Sheridan has given it under the second sound of *e*, but a combination of the first sound of *a* and *e* pronounced as closely together as possible. But as this distinction is very delicate, and may not be more easily apprehended than that between *meat* and *meet*, 246, I have given the diphthong the same sound as Mr. Sheridan has done.

EIGHTH, *áytth*, *a.* Next in order to the seventh.

§ This word, as it is written, by no means conveys the sound annexed to it in speaking; for the abstract termination *th* being a perfect lisp, is quite distinct from the final *t* of *eight*, and can never coalesce with it without depriving the word of one of its letters. The only sound conveyed by the letters of this word, as now spelt, is as if written *ayth*; and if we would spell this sound as we pronounce it, and as the analogy of formation certainly requires, we must necessarily write it *eightth*. This would have an unusual appearance to the eye; and this would be a sufficient reason with the multitude for opposing it; but men of sense ought to consider, that the credit of the language is concerned in rectifying this radical fault in its orthography.

ELECTARY, *é-lék-tá-ré*, *s.* A form of medicine made of conserves and powders, of the consistence of honey.

§ This is an alteration of the word *Electuary*, which has taken place within these few years; and, it must be owned, is an alteration for the better: for as there is no *u* in the Latin *Electarium*, there can be no reason for inserting it in our English word, which is derived from it.

ELEGIACK, *él-é-jí-ák*, *a.* Used in elegies; mournful, sorrowful.

§ Our own analogy would lead us to place the accent upon the se-

cond syllable of this word; but its derivation from the Latin *elegiacus*, and the Greek *ἐλεγεῖακος*, (in both which the antepenultimate is long), obliges us, under pain of appearing grossly illiterate, to place the accent on the same letter. But it may be observed, that we have scarcely an instance in the whole language of adopting a Latin or Greek word, and curtailing it of a syllable, without removing the accent higher on the English word. — See *Academy*.

ELOCUTION, *él-ô-kû'-shûn*, *s.* The power of fluent speech; eloquence, flow of language; the power of expression or diction.

§ This word originally, both among the Greeks and Romans, signified the choice and order of words; and Dryden and other moderns have used it in the same sense; it is now scarcely ever used but to signify pronunciation. The French seem to have been the first who used it in this sense: Addison has followed them; and as it is perfectly agreeable to the Latin original *e* and *loquor*, and serves to distinguish oratorical pronunciation from pronunciation in general, the alteration is not without its use.

To EMBALM, *êm-bâm'*, *v. a.* 403. To impregnate a body with aromatics, that it may resist putrefaction.

§ The affinity between the long *e* and the short *i*, when immediately followed by the accent, has been observed under the word *Despatch*. But this affinity is no where more remarkable than in those words where the *e* is followed by *m* or *n*. This has induced Mr. Sheridan to spell *embrace*, *endow*, etc. *imbrace*, *indow*, etc. and this spelling may, perhaps, sufficiently convey the cursory or colloquial pronunciation; but my observation greatly fails me if correct publick speaking does not preserve the *e* in its true sound, when followed by *m* or *n*. The difference is delicate, but, in my opinion, real.

EMPIRE, *êm-pîre*, *s.* 140. Imperial power, supreme dominion; the region over which dominion is extended; command over any thing.

§ I have differed from Mr. Sheridan and Buchanan in the pronunciation of the last syllable of this word, as I think the long sound of *i* is more agreeable to the ear, as well as to the best usage, though I confess not so analogical as the short *i*. Dr. Kenrick, Scott, W. Johnston, and Perry, pronounce the *i* long as I have done. — See *Umpire*.

EMPIRICK, *êm-pê-rîk*, or *êm-pîr'-îk*, *s.* A trier or experimenter, such persons as venture upon observation only; a quack.

§ Dr. Johnson tells us, the first accentuation is adopted by Dryden, and the last by Milton; and this he prefers. There is indeed a strong analogy for the last, as the word ends in *ick*, 509; but this analogy is sometimes violated in favour of the substantives, as in *Lunatick*, *Heretic*, etc. and that this is the case in the word in question may be gathered from the majority of votes in its favour; for though Dr. Johnson, Mr. Sheridan, Mr. Nares, and W. Johnston, are for the latter; Dr. Kenrick, Dr. Ash, M. Scott, Mr. Perry, Buchanan, Entick, Bailey, and Barclay, are for the former. This word classes too with those that almost always adopt the antepenultimate accent, 503; but the adjective has more properly the accent on the second syllable.

To EMPOVERISH, *êm-pôv'-êr-îsh*, *v. a.* To make poor; to lessen fertility.

§ This word, before Dr. Johnson's Dictionary was published, was always written *impoverish*; nor since he has reformed the orthography do we find any considerable difference in the sound of the first syllable, except in solemn speaking; in this case we must undoubtedly preserve the *e* in its true sound. — See *Embalm*.

EMPYEMA, ĕm-pī-ĕ-mā, *s.* 92. A collection of purulent matter in any part whatsoever, generally used to signify that in the cavity of the breast only.

§ I have differed from Mr. Sheridan in the sound of the *y* in the second syllable of this word, merely from the disagreeable effect it has on the ear, to pronounce two vowels of exactly the same sound in immediate succession. This sameness is, in some measure, avoided by giving *y* the long diphthongal sound of *i*; and the same reason has induced me to the same notation in the word *Empyrean*. If good usage is against me, I submit.

EMPYREAN, ĕm-pī-rē-ān, or ĕm-pīr-ĕ-ān, *s.* The highest heaven, where the pure element of fire is supposed to subsist. — See *Empyema*.

§ This word has the accent on the penultimate syllable in Sheridan, Kenrick, Barclay, Nares, and Bailey; and on the antepenultimate in Ash, Buchanan, Perry, and Entick: and this last accentuation is, in my opinion, the most correct; for as the penultimate is short, there is the same reason for placing the accent on the antepenultimate as in *Cerulean*; though Poets, with their usual license, generally accent the penultimate. — See *European*.

To ENACT, ĕn-ākt, *v. a.* To establish, to decree; to represent by action.

§ The same observations hold good in words beginning with *en* as in those with *em*. — See *Embalm* and *Encomium*.

ENCOMIUM, ĕn-kō-mē-ūm, *s.* Panegyrick, praise, elogy.

§ Though in cursory speaking we frequently hear the *e* confounded with the short *i* in the first syllables of *encamp*, *enchant*, etc. without any great offence to the ear, yet such an interchange in *encomium*, *encomiast*, etc. is not only a departure from propriety, but from politeness; and it is not a little surprising that Mr. Sheridan should have adopted it. The truth is, preserving the *e* pure in all words of this form, whether in rapid or deliberate speaking, is a correctness well worthy of attention.

ENCORE, ōng-kōre, *ad.* Again, once more.

§ This word is perfectly French and, as usual, we have adopted it with the original pronunciation. In other words which we have received from the French, where the nasal vowel has occurred, we have substituted an awkward pronunciation in imitation of it, which has at once shown our fondness for foreign modes of speaking, and our incapacity of acquiring them: thus *Caisson* has been turned into *Cassoon*, *Ballon* into *Balloon*, *Dragon* into *Dragoon*, and *Chamont* (a character in the Orphan) into *Shamoon*; but in the word before us, this nasal sound is followed by *c* hard, which after *n* always involves hard *g*, 408; and this is precisely an English sound. An Englishman, therefore, does not find the difficulty in pronouncing the nasal sound in this word, which he would in another that does not admit of the succeeding hard *c* or *g*; as *entendement*, *attentif*, etc.; for if in pronouncing the *en* in these words the tongue should once touch the roof of the mouth, the French nasal sound would be ruined. No wonder then that a mere English speaker should pronounce this French word so well, and the rest of the nasal vowels so ill. It does not arise from the habit they contract at theatres, (where it would be the most barbarous and ill-bred pronunciation in the world to call for the repetition of an English song in plain English). It does not, I say, arise from custom, but from coincidence. The sound, in the word before us, is common to both nations; and though the French may give it a somewhat lighter sound than the English, they are

both radically the same. Adopting this word, however, in the Theatre, does the English no manner of credit. Every language ought to be sufficient for all its purposes. A foreigner who understood our language, but who had never been present at our dramatick performances, would suppose we had no equivalents in English, should he hear us cry out *Encore*, *Bravo*, and *Bravissimo*, when we only wish to have a song repeated, or to applaud the agility of a dancer.

To ENDICT, } *ên-dite'*, *v. a.* To charge any man by a written accusation before a court of justice, as he was endicted for felony; to draw up, to compose; to dictate.

§ Before Johnson published his Dictionary, these words were universally spelt *indict* and *indite*. That great reformer of our language seems to have considered, that as the Latin *indicare* came to us through the French *enditer*, we ought to adopt the French rather than the Latin preposition, especially as we have conformed to the French in the sound of the latter part of this word. But notwithstanding his authority, to *indict*, signifying to charge, stands its ground, and to *indite* is used only when we mean to draw up or compose; in this sense, perhaps, it may not be improper to spell it *endite*, as it may serve to distinguish it from the other word, so different in signification.

ENGINE, *ên-jîn*, *s.* 140. Any mechanical complication, in which various movements and parts concur to one effect; a military machine; an instrument to throw water upon burning houses; any means used to bring to pass; an agent for another.

§ Pronouncing this word as if written *ingine*, though very common, is very improper, and savours strongly of vulgarity.

To ENLIST, *ên-list'*, *v. a.* To enter into military service.

§ This word is not in Johnson's Vocabulary, but he has used it to explain the word to *list*; Ash has the word to *inlist*, which, as the word is derived from the French *liste*, a catalogue, is not so properly compounded as with the inseparable preposition *en*.

ENOW, *ê-nôû'*, *a.* 322. The plural of *Enough*. A sufficient number.

§ This word is growing obsolete, but is not quite so much out of date as the word *Mo*, signifying a greater number. We still hear some speakers talk of having *ink enough* and *pens enow*; but the greater part seem now to use *enough* both for quantity and number; as *more* has been so used for some centuries.

ENSIGN, *ên-sîne*, *s.* 585. The flag or standard of a regiment; badge, or mark of distinction; the officer of foot who carries the flag.

§ I have given the last syllable of this word the long sound, as I am convinced it is the most correct, though I am of opinion that, in the military profession, it is oftener pronounced short, as if written *ensin*. Some reasons from analogy might be produced in favour of this latter pronunciation, 144; but they do not seem sufficient to outweigh the more general usage which declares for the former.

ENSIGNCY, *ên-sîn-sê*, *s.* The office of an ensign.

§ I have not met with this word in any of our Dictionaries, but, from its very frequent use in the polite world, am persuaded it deserves a place there, and particularly in a Pronouncing Dictionary; as it must be remarked, that though the second syllable of *ensign* is generally and more correctly pronounced with the *i* long, the same letter in the same syllable of *ensigncy* is always short.

To ENSURE, *ên-shûre'*, *v. a.* To ascertain, to make certain, to se-

cure; to exempt any thing from hazard by paying a certain sum, on condition of being reimbursed for miscarriage.

§ As this word and its compounds come from the word *sure*, they all retain the aspirated pronunciation of the *s* in that word, 454; and it is not a little surprising that Mr. Sheridan has omitted to mark it.

ENTHUSIASM, *ên-tâ'-zhê-âzm*, *s.* A vain belief of private revelation, a vain confidence of divine favour; heat of imagination; elevation of fancy, exaltation of ideas.

§ For the pronunciation of the third syllable of this and the three following words †, see *Ecclesiastick*, and *Principles*, No. 451.

ENTIERTY, *ên-tîre-tê*, *s.* Completeness.

§ This word, though very expressive, is ill formed; as it is apt to induce us to pronounce the last *e* in a distinct syllable, as in *sobriety*, *variety*, etc. but as this word is a formation of our own, we must be careful to pronounce it in three syllables.

ENVELOPE, *ôn-vê-lôpe'*, *s.* A wrapper, an outward case.

§ This word signifying the outward case of a letter, is always pronounced in the French manner by those who can pronounce French, and by those who cannot, the initial *e* is changed into an *o*. Sometimes a mere Englishman attempts to give the nasal vowel the French sound, and exposes himself to laughter by pronouncing *g* after it, as if written *ongvelope*. This is as ridiculous to a polite ear as if he pronounced it, as it ought to be pronounced, like the verb to *envelop*.

ENVIRONS, *ôn-vê-rônz'*, or *ên-vî-rûns*, *s.* 166. The neighbourhood or neighbouring places round about the country.

§ This word is in general use, and ought to be pronounced like the English verb to *environ*: but the vanity of appearing polite keeps it still in the French pronunciation: and as the nasal vowels in the first and last syllable are not followed by hard *c* or *g*, it is impossible for a mere Englishman to pronounce it fashionably — See *Encore*.

To ENVY, *ên-vê*, *v. a.* To hate another for excellence or success; to grieve at any qualities of excellence in another; to grudge.

§ The ancient pronunciation of this word was with the accent on the last syllable, and the *y* sounded as in *eye*, as the Scotch pronounce it at this day.

EPHEMERA, *ê-fêm'-ê-râ*, *s.* 92. A fever that terminates in one day; an insect that lives only one day.

§ I was much surprised when I found Mr. Sheridan had given the long open sound of *e* to the second syllable of *Ephemera*, *Ephemeris*, etc. If it was in compliment to the Greek *eta*, the same reason should have induced him to give the sound of long *e* to the first syllable of *Hemistick*, *Demagogue*, and *Rhetorick*.

EPHOD, *êf-ôd*, or *ê-fôd*, *s.* An ornament worn by the Hebrew priests.

§ Scott, Buchanan, W. Johnston, Nares, and Ash, adopt the first; Entick and Kenrick the last, which, in my opinion, is the best.

EPICURISM, *êp'-ê-kû-rîzm*, *s.* The principles of Epicurus.

§ Mr. Mason tells us that this word should have the accent on the third syllable. For my own part, I think that accentuation of the word as faulty as the explanation. It seems to me that Epicureanism is an attachment to the doctrines of Epicurus; and that *Epicurism* is formed from the word *Epicure*, which signifies a sensualist, and particularly in eating, or rather delicacy in eating. A lady once told Mr. Hume, that

she had heard he was great Epicure; No, Madam, said he, I am only a Glutton.

EPOCH, ĕp-ók, or ĕ-pók, } s. 545. The time at which a new computation is begun, from which dates are numbered.
EPOCHA, ĕp-ò-kà,

§ As the last of these words is Latin, from the Greek ἐποχή, the Latin accent and quantity on the antepenultimate syllable is preserved by polite speakers; and the first being anglicised, and containing only two syllables, falls into the quantity of the original. Sheridan, Buchanan, Nares, and Ash, make the first syllable of *epoch* short; but Perry and Kenrick, in my opinion, make it more properly long.

EPODE, ĕp-òde, or ĕ-pòde, s. The stanza after the strophe and antistrophe.

§ Sheridan, Entick, Scott, Perry, W. Johnston, Nares, and Ash, make the first *e* short; but Kenrick makes it long, as, in my opinion, it ought to be, 545.

EQUIPOLLENCE, ĕ-kwĕ-pól-lĕnse, s. Equality of force or power.

§ The strong tendency of our language to an enclitical pronunciation, 513, would induce me to give the antepenultimate accent to this and the following word, † in opposition to Mr. Sheridan and others; as no good reason can be given to the ear, why they should not have this accent, as well as *equivalent*, *equivocal*, etc. But as *Æquivalens*, and *Æquivocus* have the accent on the antepenultimate in Latin, and *Æquipollens* on the penultimate, and the number of syllables being the same in both languages, the accent is generally on the same syllable, 503.

ERRAND, ár-ránd, s. A message, something to be told or done by a messenger.

§ This word is generally pronounced as it is marked; but might, perhaps, without pedantry, be more properly pronounced as it is written.

ERRANT, ĕr-ránt, a. Wandering, roving, rambling, vile, abandoned, completely bad.

§ This word is generally pronounced exactly like *arrant*, when it has the same signification; but when applied to a knight, it is more correctly pronounced regularly as it is marked.

ESCHEAT, ĕs-tshĕtĕ, s. Any lands, or other profits, that fall to a lord within his manor by forfeiture, or the death of his tenant, dying without heir general or especial.

§ This and the three following words † not being derived from the learned languages, have the *ch* pronounced in the English manner.

To ESCHEW, ĕs-tshĕŏ, v. a. To fly, to avoid, to shun.

§ This word, from its being almost antiquated, has escaped the criticism of all our orthoepists, except Mr. Elphinston, who contends that it ought to be pronounced as if written *eskew*. "No wonder *eskew* (he says) often falsely articulated, because falsely exhibited *eschew*, was ocularly traced from the old *scheoir* (afterwards *echoir*), to devolve or escheat, rather than from *esquiver*, to parry, avoid, or *eskew*, by those to whom the body of the child and the soul of the parent were equally unknown." The etymological abilities of this gentleman in the French and English languages are unquestionable; but the pronunciation of this word seems fixed to its orthography; and beyond the reach of etymology to alter. Words, like land, have a limitation to their rights. When an orthography and pronunciation have obtained for a long time, though by a false title, it is perhaps better to leave them in quiet pos-

session, than to disturb the language by an ancient, though perhaps better claim.

ESPIONAGE.

§ A perfect French word, signifying the practice of a spy. This word has been of late much introduced into political publications, when, perhaps, there was never less use for it. That our language is without this word, is a compliment to our government; but if we must have an useless word, let it be one in our own analogy, and call it *espiery*.

ESSENTIAL, ês-sên'-shal, *a.* Necessary to the constitution or existence of any thing; important in the highest degree, principal; pure, highly rectified, subtilely elaborated.

§ What has been observed of the word *efface* is applicable to this word: the same reasons have induced me to differ from Mr. Sheridan in the division of *especial*, *espousal*, *establish*, etc. as I have no doubt, in words of this form, where the two first consonants are combinable, that they both go to the second syllable, and leave the vowel in the first long and open.

ETIQUETTE, êt-ê-kêt', *s.* 415, The polite form or manner of doing any thing; the ceremonial of good manners.

§ This word crept into use some years after Johnson wrote his Dictionary, nor have I found it in any other I have consulted. I have ventured, however, to insert it here, as it seems to be established; and as it is more specifick than *ceremonial*, it is certainly of use. Bourdelot and Mr. Huet derive it from Στίχος, *stichus*, *stichetus*, *stichetta*, *Etiquette*: and this etymology seems natural.

EVAGATION, êv-â-gâ'-shûn, *s.* The act of wandering, deviation.

§ I am well aware that this and the two following words† are often, by good speakers, pronounced with the *e* in the first syllable long and open, but I think contrary to that correctness which arises from general analogy, 530.

EUROPEAN, yû-rò-pê'-ân, *a.* Belonging to Europe.

§ This word, according to the analogy of our own language, ought certainly to have the accent on the second syllable; and this is the pronunciation which unlettered speakers constantly adopt; but the learned, ashamed of the analogies of their own tongue, always place the accent on the third syllable, because *Europæus* has the penultimate long, and is therefore accented in Latin. *Epicurean* has the accent on the same syllable by the same rule; while *Herculean* and *Cerulean* submit to English analogy, and have the accent on the second syllable, because their penultimate in Latin is short.

EUTHANASIA, yû-thân-â'-zhê-â, }

EUTHANASY, yû-thân-â'-sê, 92. }

s. 453. An easy death.

§ Of the accent of the first of these words, there can be no dispute; but as the last is anglicised, its accent admits of some diversity of opinion. Mr. Sheridan, Dr. Kenrick, Dr. Ash, Entick, Barclay, Bailey, and the first editions of Dr. Johnson, accent the last of these words on the antepenultimate, but the quarto edition of Johnson on the penultimate: I suspect, however, if we were strictly to follow our own analogy, that we ought to place the accent on the first syllable; for as this termination is not enclitical, 513, it seems to be under the same predicament as *Academy*, *Irreparable*, etc. which see.

EWE, yû, *s.* 268. The she sheep.

§ There is a vulgar pronunciation of this word, as if written *yoe*, which must be carefully avoided.

EX, ěks, or ěgz. A Latin preposition often prefixed to compounded words; sometimes meaning *out*, as *exhaust*, to draw out.

§ The *x* in this inseparable preposition is, with respect to sound, under the same predicament as the *s* in *Dis*; which see, 425.

To EXAGGERATE, ěgz-âdje-ě-râte, *v. a.* To heighten by representation.

§ This word is sometimes heard with the double *g* hard as in *dagger*; but every one who has a scrap of Latin knows, that *exaggerate* comes from *exaggero*, and that all words from that language have the *g* soft before *e* and *i*; the third syllable, therefore, must have the *g* soft. But it will be said, that, according to the laws of pronunciation, the first *g* ought to be hard, as the first *c* is in *flaccid*, *siccidity*, etc. To which it may be answered, that, strictly speaking, it ought to be so; but polite usage has so fixed the first as well as the last *g* in the soft sound, that none but a confirmed pedant would have the boldness to pronounce them differently.

This usage too we find is not without all foundation in analogy. Wherever there is a considerable difficulty in keeping sounds separate, they will infallibly run into each other. This is observable in the sound of *s*, which, when final, always adopts the sound of *z* when a flat consonant precedes, 434; the first *s* likewise in the terminations *session*, *mission*, etc. necessarily runs into the sound of *sh* like the last *s*: but it may be said that the first *g* in *exaggerate* has no such relation to the second as *s* has to *sh*; and that this very difference between the two consonants makes us preserve the first *c* in *flaccid* and *siccidity* in its hard sound of *k*, which is perfectly distinct from the other sound of *c*, which is nothing more than *s*. To this it can only be replied by way of mitigation, that hard *g* and soft *g* or *j* are formed nearer together in the mouth than hard *c* or *k*, and soft *c* or *s*; and therefore as they are more liable to coalesce, their coalescence is more excusable.

To EXCOMMUNICATE, ěks-kôm-mû-ně-kâte; *v. a.* To eject from the communion of the visible church by an ecclesiastical censure.

§ Some smatterers in elocution are trying to pronounce this word with the accent on the second syllable, and thus leave the three last syllables unaccented; as if harshness and difficulty of pronunciation were the tests of propriety. The next word † will admit of the accent on this syllable, as another must be placed on the fifth; but if a secondary accent be necessary, it ought to be rather on the first syllable, 522.

EXECUTOR, ěgz-ěk-â-tûr, *s.* 166. He that is intrusted to perform the will of a testator.

§ When this word signifies one who performs any thing in general, the accent is on the same syllable as on the verb to *Execute*.

EXEMPLARY, ěgz-ěm-plâr-ě, *a.* Such as may deserve to be proposed to imitation; such as may give warning to others.

§ I have given the first syllable of this word, and the substantive and adverb formed from it †, the flat sound of *x*, directly contrary to analogy, because I think it agreeable to the best usage; and in this case, analogy must be silent, though I think it ought to be a silence of complaisance rather than of consent, 425. 478.

To EXHALE, ěgz-hâle', *v. a.* 478. To send or draw out vapours or fumes.

§ Though the ablest grammarians (Beauzée *Grammaire Générale*, tom. i. p. 66.) have determined *H* to be a consonant, they have not decided whether it belongs to the flat or sharp class. If we consult our ear when we place an unaccented *x* before it, we shall judge it belongs to the former, as the *x* in this situation generally slides into *gz*.

To EXICCATE, ěk-sĭk'-kâte, *v. a.* To dry.

§ The first syllable of this word, strictly speaking, ought to be pronounced according to the rule laid down under the preposition *Ex*: but in this pronunciation we totally lose the sharp *s* which commences the Latin word *sicco*, to dry; of which this word is compounded; and thus the sound of the word is radically injured, and its etymology lost. But it will be said, the Latins made the same excision of the radical *s* on account of the coincidence with the *s* contained in the *x* of the preposition, and wrote the word *exicco*. It is allowed these corruptions obtained amongst them, as amongst us; though it is doubtful whether the same inconvenience arose amongst them in this word as with us; for Vossius makes it highly probable that the Latins never gave the flat sound *egz* to the letter *x*; and the best manuscripts inform us, that writing this word with an *s*, as *exsicco*, and thus preserving the composition distinct and perfect, is the most accurate orthography.

EXILE, ěks'-ĭle, *s.* Banishment, state of being banished; the person banished.

§ This word, as a substantive, has the accent always on the first syllable; as a verb, it was formerly accented on either syllable; but it is now, as Mr. Nares observes, universally accented as the noun.

EXILE, ěg-zĭle', *a.* 478. Small, slender, not full.

§ This word, as an adjective, derived from the Latin *exilis*, is by Nares, Sheridan, Ash, and Entick, accented on the last syllable. The third edition of Johnson's folio edition has the accent on the last also; but the quarto edition has it on the first. Authority is certainly on the side of the ultimate accent; but it may be questioned whether it is not contrary to analogy; for the penultimate *i* being long in Latin has no necessary influence on the English word, any more than it has on *hostile*, *servile*, etc. — See Principles, No. 140.

EXOSTOSIS, ěks-ôs-tô'-sĭs, *s.* 520. Any protuberance of a bone that is not natural.

§ I have in the accentuation of this word differed from Dr. Johnson, Mr. Sheridan, and Dr. Ash, and have adhered to a Medical Dictionary, which places the accent regularly on the penultimate.

EXPLICATIVE, ěks'-plĕ-kâ-tĭv, *a.* Having a tendency to explain.

§ I have differed from Mr. Sheridan in the accentuation of this word. He has placed the accent on the second syllable, with the authority of every Dictionary, and of every good speaker, against him. In the first edition of this Dictionary †, when I supposed Mr. Sheridan's accentuation of this word agreeable to analogy, I did not recollect the verb to *explicate*, whence it is derived, and which, in my opinion, ought to determine its accentuation. — See Principles, No. 512. Dr. Johnson, Mr. Scott, Mr. Perry, Dr. Kenrick, Dr. Ash, Entick, and Barclay, place the accent on the first syllable, as I have done.

EXPLORATORY, ěks-plôr'-â-tŭr-ĕ, *a.* Searching, examining.

§ In this word, as in *Declaratory*, we may perceive the shortening power of the pre-antepenultimate accent; which like the antepenultimate, when not followed by a diphthong, shortens every vowel but *u*, 511. 535.

EXTRAORDINARY, ěks-trôr'-dĕ-nâr-ĕ, *a.* Different from common order and method; eminent, remarkable, more than common.

§ There is a vulgar pronunciation of this word, which sinks the *a*, *d*, and *i*, and reduces the word to four syllables, as if written *extraw-nary*. There is a better pronunciation which preserves the *d*, as if written *extraordnary*; but solemn speaking certainly demands the re-

storation of the *i*, and requires the word to be heard with five syllables, 374.

EXUCCOUS, ĕk-sūk'-kūs, *a*. Without juice, dry.

§ This word and the three following, † with *exuperable*, *exuperance*, and *exuseitate*, by servilely following an erroneous Latin orthography, are liable to an improper pronunciation. — See *Exiccate*.

F.

FABRICK, fáb'-rĭk, or fâ'-brĭk, *s*. A building, an edifice; any system or compages of matter.

§ The *a* in this word seems floating between long and short quantity, as it was in the Latin *Fabrica*. I have, like Mr. Sheridan, made it short; for though Latin words of two syllables, when adopted into English, always have the accent on the first, and the vowel generally long, as *basis*, *focus*, *quota*, etc.; yet when words of three syllables in Latin, with but one consonant in the middle, are anglicised by reducing them to two syllables; as the penultimate in such Latin words is generally short, and the accent of consequence antepenultimate, so the first vowel in the English word is generally short, from the shortening power of the antepenultimate accent in our pronunciation of the Latin word from which it is derived. Thus the Latin *Mimicus*, reduced to the English *Mimic*, has the first vowel short, though long in Latin, because we make it short in our pronunciation of Latin: the same may be observed of the words *florid*, *vivid*, and *livid*, from the Latin *floridus*, *vividus*, and *lividus*. Thus, though *Fabrica* might have the first vowel long in Latin, yet as we always pronounce it short in the English pronunciation of that language, so, when it is reduced to the English *Fabric*, it seems agreeable to this usage to make the first syllable short.

Authority seems likewise to favour this pronunciation; for Mr. Sheridan, Mr. Elphinston, Mr. Nares, Mr. Scott, Mr. Perry, and, as far as we can judge by the position of the accent, Bailey, are for the *a* short; and Buchanan, W. Johnston, and, if we can guess by accent, Dr. Ash and Entick, for the long *a*. — See Principles, No. 544.

FACUND, fák'-ünd, *a*. 544. Eloquent.

§ Dr. Johnson has placed the accent on the last syllable both of this word and *Jocund*; in which he is consistent, but contrary both to custom and to English analogy. Mr. Sheridan places the accent on the first syllable of *Jocund*, and on the last of this word. The reasons are the same for accenting both; they both come from the Latin *facundus* and *jocundus*; and there is scarcely a more invariable rule in our language than that of removing the accent higher when we adopt a word from the Latin, and abridge it of its latter syllables. — See *Academy*.

FAINTY, fánt'-ē, *a*. Weak, feeble, languid.

§ This word is much in use in the West of England, and is merely provincial.

FALSEHOOD, fâlse'-hūd, *s*. Want of truth, want of veracity; want of honesty, treachery; a lie, a false assertion.

§ This word, by the parsimony of Printers, is often spelt without the *e*. They may allege, that spelling the word with *e* makes it liable to be pronounced in three syllables by those who do not know the composition of the word; and it may be answered, that spelling it without the *e* makes it liable to a mispronunciation, by joining the *s* and

together; if, therefore, the composition must be understood before the word can be pronounced with security, let it, at least, be presented to the eye, and the chance of a mistake will be less. — See *Household* and *Hogshead*.

FAMILLE, fá-měél', *ad.* In a family way.

§ This word is perfect French, and is never used without *en* before it.

"Deluded mortals whom the great
 "Choose for companions *tete-a-tete*;
 "Who at their dinners *en famille*,
 "Get leave to sit whene'er you will." *Swift.*

FAREWELL, { fáre-wě́l, or fáre-wě́l', } s. The parting compliment,
 { făr-wě́l, or făr-wě́l', }
adieu; it is sometimes used only as an expression of separation without kindness.

§ To all these different pronunciations is this word subject. The accentuation, either on the first or last syllable, depends much on the rhythm of the sentence. See *Commodore* and *Commonwealth*.

When it is used as a substantive, without an adjective before it, the accent is generally on the first syllable; as,

"See how the morning opes her golden gates,
 "And takes her *farewell* of the glorious sun." *Shak.*

Or, if the adjective follow the substantive, as,

"If chance the radiant sun with *farewell* sweet
 "Extend his ev'ning beam, the fields revive,
 "The birds their notes renew, and bleating herds
 "Attest their joy, that hill and valley ring." *Milton.*

But if the adjective precede the substantive, the accent is generally placed on the last syllable; as,

"Treading the path to nobler ends,
 "A long *farewéll* to love I gave." *Waller.*
 "As in this grove I took my last *farewéll*." *Dryden.*

Or when it is governed by a verb, as, "I bade him *farewéll*," or "I bade *farewéll* to him."

When it is used as an adjective, the accent is always on the first syllable; as, "A *farewell* Sermon."

But when it is used as an interjection, (for with great deference to Dr. Johnson I cannot think it an adverb) the accent is either on the first or second syllable, as the rhythm of pronunciation seems to require.

"But *farewell*, king; sith thus thou wilt appear,
 "Freedom lives hence, and banishment is here." *Shak.*
 "..... O queen, *farewéll*; be still possess
 "Of dear remembrance, blessing still and blest." *Pope.*

With respect to the pronunciation of *a* in the first syllable of this word, Mr. Sheridan says, that in England the first syllable is pronounced like *far*, and in Ireland like *fare*. But if this be really the case, the two nations seem to have changed dialects; for nothing can be more evident to the most superficial observer, than the tendency in Ireland to pronounce the *a* like that in *far*, and in England like that in *fare*. Not that I think the pronunciation of the first syllable of *farewell*, like *far* either vicious or vulgar: I am convinced many good speakers so pronounce it; but the other pronunciation I think more analogical, as well as more general; Dr. Kenrick and Mr. Scott pronounce it with the second sound of *a*, and W. Johnston and Mr. Perry with the first.

FATNER, făt-tn-ŭr, s. More properly *Fattener*. That which gives fatness.

§ It is not a little surprising that Dr. Johnson should let the vulgar spelling of this word have a place in his vocabulary. *Partner* and *Vintner* have no *e* between the *t* and *n*, because we have no verb to *parten* or to *vinten*, but *fattener* from the word to *fatten*, as necessarily requires the *e* as *hearkener*, *whitener*, *listener*, etc. The same may be observed of the word *softner*, which see.

FATUITY, fâ-tû-ê-tê, s. Foolishness, weakness of mind.

§ For the second syllable of this word, see *Futurity*.

FAULT, fâlt, s. 404. Offence, slight crime, somewhat liable to censure; defect, want; puzzle, difficulty.

§ Dr. Johnson tells us, that the *l* in this word is sometimes sounded and sometimes mute, and that in conversation it is generally suppressed. To this Dr. Kenrick adds, that it is needlessly suppressed. None of our lexicographers have marked this letter mute but Mr. Sheridan. Mr. Nares says, the word is pronounced both ways, and leaves it undetermined; but Mr. Elphinston decides positively against retaining the *l* even in writing: his reasons are, that as the French have left out the *l* in their antiquated *faulte*, we ought to leave it out of our English word, which was derived from their ancient one. This reasoning, however, I think is not conclusive. If after deriving words from their living languages, and using them for centuries, we were to alter them as their present language happens to alter, our own language would have no stability. The truth is, the French language is much more altered within the last two centuries than the English, and is greatly enfeebled by dropping its consonants. Its nasal vowels too have added to its weakness, by rendering both vowels and consonants less distinct. The *l* in question has nothing harsh or uncommon in its sound, and, if it were mute, would desert its relation to the Latin *falsitas*, and form a disgraceful exception; and if poets have sometimes dismissed it to rhyme the word with *thought*, *sought*, etc. they have as readily admitted it to rhyme with *malt*, *salt*, and *assault*.

"Which of our thrum-capp'd ancestors found *fault*,

"For want of sugar-tongs, or spoons for salt." *King.*

FEALTY, fê-âl-tê, s. Duty due to a superior lord.

§ Dr. Kenrick, Mr. Sheridan, Mr. Scott, Buchanan, W. Johnston, and, if we may judge by the position of the accent, Entick, make only two syllables of this word; Mr. Perry, Mr. Nares, and, by the position of the accent, Dr. Ash, three. I do not hesitate a moment to pronounce the last division the best; not only as it is immediately derived from a French word of three syllables, *feaulte*, but as this is generally its quantity in Milton and Shakespeare.

"I am in parliament pledge for his truth,

"And lasting *fealty* to the new-made king." *Shak.*

"..... Let my sovereign

"Command my eldest son, nay, all my sons,

"As pledges of my *fealty* and love." *Ibid.*

"..... Man disobeying,

"Disloyal, breaks his *fealty*, and sins

"Against the high supremacy of heav'n." *Milton.*

"..... Each bird and beast behold

"After their kinds; I bring them to receive

"From thee their names; and pay thee *fealty*

"With low subjection," *Ibid.*

"Whether his first design be to withdraw

"Our *fealty* to God, or to disturb

"Conjugal love."

Milton.

In these quotations from Johnson we see the first only makes *fealty* two syllables; and even here it may be presumed there is a poetical licence exactly like that which Young uses in the word *really*:

"Why *really* sixty five is somewhat old."

TO FEOFF, *fēf*, *v. a.* 256. To put in possession, to invest with right.

§ I had always supposed that the diphthong in this word and its compound *enfeoff* was pronounced like the long open *e*, but upon inquiry into its actual pronunciation by the gentlemen of the law, found I had been in an error; and though Mr. Sheridan and Mr. Scott mark *feoff* with the short *e*, they are in the same error respecting *enfeoff*, which they mark with the long *e*. Dr. Kenrick and Mr. Barclay are under the same mistake in *feoff*, by pronouncing the diphthong long; and Mr. Nares is wrong also in pronouncing *enfeoff* in the same manner. Mr. Perry is the only one who is right in pronouncing the diphthong short in both. So much, however, had my ear been used to the long sound of this diphthong, that it escaped me in the words *enfeoff* and *enfeoffment*; which, to be consistent, I ought certainly to have marked with the short sound, as in *feoff* and *feoffee*.

FETUS, *fē-tūs*, *s.* 296. 489. Any animal in embryo, any thing yet in the womb.

§ Whence can arise the different quantity of the *e* in *Fetus* and *Fetid*? Till a better reason appear, let us suppose the following: *Fetus*, except the diphthong, retains its Latin form, and therefore is naturally pronounced with its first syllable long. *Fetid* is anglicised; and as most of these anglicised words of two syllables are derived from Latin words of three, where the first, be it short or long, is in our English-Latin pronounced short, the same syllable in the English words is generally short likewise. This has established something like a rule; and this rule has shortened the first syllable of *Fetid*, though long in the Latin *Fœtidus*. — See *Drama*.

FIDUCIAL, *fē-dū-shāl*, *a.* 126. 357. Confident, undoubting.

§ For the impropriety of pronouncing the second syllable of this and the two following words †, as if written *joo*, as Mr. Sheridan has marked them, see *Principles*, No. 376 and 472.

FIERCE, *fēerse*, or *fērse*, *a.* Savage, ravenous; vehement; outrageous; angry, furious; strong, forcible.

§ The first mode of pronouncing this word is the most general; the second is heard chiefly on the stage. Actors, who have such continual occasion to express the passions, feel a propriety in giving a short vowel sound to a word denoting a rapid and violent emotion; and therefore, though this pronunciation may be said to be grammatically improper, it is philosophically right. See *Cheerful*.

FIGURE, *fig-ūre*, *s.* The figure of any thing as terminated by the outlines; shape; person, external form, appearance, mean or grand; distinguished appearance, eminence, remarkable character; a statue, an image; representations in painting; a character denoting a number; the horoscope, the diagram of the aspects of the astrological houses; in theology, type, representative; in rhetorick, any mode of speaking in which words are detorted from their literal and primitive sense; in grammar, any deviation from the rules of analogy or syntax.

§ There is a coarse and a delicate pronunciation of this word and its compounds. The first is such a pronunciation as makes the *u* short and shut, as if written *figgur*: the last preserves the sound of *u* open, as

if *y* were prefixed, *fig-yure*. That this is the true sound of open *u*, see Principles, No. 8.

FLAMEN, flá-mén, *s.* 503. A priest in ancient times, one that officiated in solemn offices.

§ If there be any case in which we are to take our English quantity from the Latin, it is in words of two syllables which retain their Latin form, and have the vowel in the first syllable long. — See *Drama*.

To FLAY, flá, *v. a.* 221. To strip off the skin; to take off the skin or surface of any thing.

§ There is a common pronunciation of this word as if spelled *flea*, rhyming with *sea*, which is every day growing more vulgar.

FLORIST, fló-ríst, *s.* A cultivator of flowers.

§ Why we should pronounce *florist* and *floret* with the long *o*, and *florid* and *florin* with the short sound of that letter, cannot easily be guessed. They are all from the same original, are all anglicised, and consist but of two syllables; and the only thing that can be gathered from them is, the uncertainty of arguing from the Latin quantity to ours. — See *Drama*, and Principles, N. 544.

FLOUR, flóur, *s.* The edible part of corn, or any grain reducible to powder.

§ This word, spelled in this manner, is not in Johnson, though nothing seems better settled by custom than this distinction in the spelling between this word and the *flower* of a plant. That words written alike ought not to be sounded differently in order to signify different things, has been proved, it is presumed, under the word *Bowl*: but that words signifying different things, though sounded alike, ought to be written differently, seems evident from the necessity there is of making words which are the signs of ideas as different as the ideas themselves. In the former case we do not know how to pronounce the word *bow*, till we have its meaning fixed by what follows; in the latter, though the ear is not sure of the idea till it has heard the context, the eye in reading is at no loss for the meaning of the word, nor are the organs in suspense how to pronounce it. The want of a different sound to express a different idea, is an imperfection of the language in both cases; but the want of a different mark to express difference of idea to the eye, would be a double imperfection.

FOLK, fòke, *s.* People, in familiar language; nations, mankind.

§ Notwithstanding this word is originally plural, our language is so little used to a plural, without *s*, that *Folks* may now be accounted the best orthography, as it is certainly the only current pronunciation.

To FORBEAR, fòr-bàre', *v. n.* Pret. *I Forebore*, anciently *Forbare*. Part. *Forborn*. To cease from any thing, to intermit; to pause, to delay; to omit voluntarily; to abstain; to restrain any violence of temper, to be patient.

§ The *o* in these words preceding the accent, and followed by a consonant, is under the same predicament as the same letter in *Command*, *Collect*, etc. which see.

FORGER, fòrd-júr, *s.* One who makes or forms; one who counterfeits any thing.

§ This word is sometimes, but without the least foundation in analogy, written *forgerer*. If it should be urged that the word comes from the French verb *forger*, and therefore like *fruiterer* from *frutier*, we add an *er* to make it a verbal noun; it may be answered, that we have the word to *forge* in the same sense as the French, but we have

no verb to *fruit*, and therefore there is an excuse for adding *er* in the last word which has no place in the former.

TO FORGET, fôr-gét', *v. a.* Pret. *Forgot.* Part. *Forgotten* or *Forgot.* To lose memory of, to let go from the remembrance; not to attend, to neglect.

§ The *o* in this and similar words is like that in *Forbear*, which see.

FORLORN, fôr-lôrn', *a.* Deserted, destitute, forsaken, wretched, helpless; lost, desperate, small, despicable.

§ This word is sometimes, but improperly, pronounced so as to rhyme with *mourn*. Mr. Sheridan, Dr. Kenrick, Mr. Scott, Mr. Perry, and W. Johnston, make it rhyme with *corn*.

FORM, fôrm, or fôr'm, *s.* The external appearance of any thing, shape; particular model or modification; beauty, elegance of appearance; ceremony, formality, order; external appearance without the essential qualities, empty show; external rites; stated method, established practice; a long seat; a class, a rank of students; the seat or bed of a hare.

§ When this word signifies a long seat, or a class of students, it is universally pronounced with the *o*, as in *four*, *more*, etc. It is not a little surprising that none of our Dictionaries, except Mr. Smith's and Mr. Nares's, take any notice of this distinction in the sound of the *o*, when the word signifies a seat or class. It were to be wished, indeed, that we had fewer of these ambiguously sounding words, which, while they distinguish to the ear, confuse and puzzle the eye. — See *Bowl*.

FORTHWITH, fôrth-wîth', *ad.* Immediately, without delay, at once, straight.

§ *TH* in *with* at the end of this word is pronounced with the sharp sound, as in *thin*, contrary to the sound of those letters in the same word when single. The same may be observed of the *f* in *whereof*, 377.

FORTUITOUS, fôr-tû'-ê-tûs, *a.* 463. Accidental, casual.

§ The reason that the *t* in this word and its compounds does not take the hissing sound, as it does in *fortune*, is, because the accent is after it, 463.

FRAGILE, frâdj'-îl, *a.* 140. Brittle, easily snapped or broken; weak, uncertain, frail.

§ All our orthoëpists are uniform in the pronunciation of this word with the *a* short.

FRAGRANT, frâ'-grânt, *a.* 544. Odorous, sweet of smell.

§ This word is sometimes, but improperly, heard with the *a* in the first syllable pronounced short. — See *Drama*.

FRAUDULENCE, frâw'-dû-lênse, } *s.* Deceitfulness, trickishness,
FRAUDULENCY, frâw'-dû-lêns-ê, }
 proneness to artifice.

§ For the propriety of pronouncing the *d* in these words like *j*, see Principles, No 293. 376.

FREQUENCY, frê'-kwênse, *s.* 544. Crowd, concourse, assembly.

§ Some speakers, and those not vulgar ones, pronounce the *e* in the first syllable of this and the following words †, when the accent is on it, short; as if written *f êk-wense*, *f rek-wently*, etc. They have undoubtedly the short *e* in the Latin *frequens* to plead; and though *La* in quantity is sometimes found to operate in anglicised words of two syllables, with the accent on the first: yet usage, in these words, seems decidedly against this pronunciation. Mr. Sheridan, Dr. Kenrick, Mr. Ephinston, Mr. Scott, Mr. Perry, Mr. Smith, W. Johnston, and, if we may

judge from the position of the accent, Dr. Ash and Entick, are for the *e* long in the first syllable; and only Buchanan marks it with the short *e*. The verb to *frequent* having the accent on the second syllable, is under a different predicament. — See *Drama*.

FRONT, frŭnt, or frŏnt, *s.* 165. The face; the face, as opposed to an enemy; the part or place opposed to the face; the van of an army; the forepart of any thing, as of a building; the most conspicuous part; boldness, impudence.

§ Mr. Sheridan marks this word in the second manner only; but I am much mistaken if custom does not almost universally adopt the first. If the second is ever used, it seems to be in poetry, and that of the most solemn kind. Dr. Kenrick, W. Johnston, and Mr. Perry, pronounce it in the first manner; and Mr. Sheridan and Mr. Smith in the last. Mr. Scott gives it both ways, but seems to prefer the last. Mr. Nares gives it in the first manner, but says it is sometimes pronounced regularly.

FRUMENTY, frŭ-mĕn-tĕ, *s.* Food made of wheat boiled in milk.

§ This word is almost universally corrupted into *furmenty*, if not sometimes into *fur-me-te*: and I believe it is seldom found that words employed in the concerns of cookery are ever recovered from irregularity. — See *Asparagus* and *Cucumber*.

FRUSTRATORY, frŭs-trā-tŭr-ĕ, *a.* 512. That makes any procedure void.

§ For the *o*, see *Domestick*.

To FUB, fŭb, *v. a.* To put off.

§ This word is more usually written *Fob*.

FULLER, fŭl-lŭr, *s.* 98. One whose trade is to cleanse cloth.

§ This word, though derived from the Latin *Fullo*, has deviated into the sound of the English word *full*, and is an exception to the rule laid down in the Principles, No. 177.

FUN, fŭn, *s.* Sport, high merriment.

§ With great deference to Dr. Johnson, I think *Fun* ought rather to be styled *low merriment*.

FURTHER, fŭr-tŭr, *a.* 98. *Forth, further, Furthest.* At a great distance; beyond this.

§ Dr. Johnson has proved beyond dispute that *farther* and *farthest* are not the comparative and superlative of *far*, but corruptions of the comparative and superlative of *forth*. However true this discovery may be, it does not seem a sufficient reason for altering the beaten path which custom had formed in the usage of *farther* and *farthest*. It is probable, indeed, that *far*, *fore*, and *forth*, arise from the same original root: *extending beyond some other object* seems to be the leading idea in all. *Far* seems to intimate extension beyond an indefinite object; *fore*, only such extension as gives priority to the extended object; and *forth*, from its form, seems to relate to the abstract of such priority of extension, or the very act of extending or issuing out. If, therefore, *forth* and *far* have different ideas annexed to them, the same comparative and superlative cannot possibly suit with both; and as almost immemorial usage has borrowed the comparative and superlative of *forth* to form the comparative and superlative of *far*, their sense is now fixed to the latter adverb; and *forth*, inasmuch as it differs from *far*, seems entirely to have lost its comparison. Notwithstanding, therefore, that *farther* and *farthest* are very irregular branches of *far*, they are grafted on it by use, and cannot be altered without diverting the plain tendency of the language. Such, however, has been the force of Dr. Johnson's criticism,

hat, since his time, every writer and painter, unless by mistake, has used *further* and *furthest* for *farther* and *farthest*; by which means we have revived the comparative and superlative of an adverb which had lost its comparison, and have lost the comparative and superlative of an adverb, which has been compared for these two hundred years. But though *further* passes very well for *farther*, when *far* is out of sight, we feel the utmost repugnance at saying, "Thus *far* shalt thou go, and no *further*."

"Some dream that they can silence when they will

"The storm of passion, and say, *Peace*, *be still*,

"But '*Thus far and no farther*,' when address'd

"To the wild wave, or wilder human breast,

"Implies authority, that never can,

"That never ought to be the lot of man."

Cowper's Progress of Error.

FUSIL, fū-zīl, *a.* Capable of being melted, liquifiable by heat; running by the force of heat.

§ As this word is derived from the French *fusile* and the Latin *fusilis*, it ought certainly to be written with the final *e*, *fusile*.

FUTURITY, fū-tū-rē-tē, *s.* Time to come; events to come; the state of being to be, futurition. — See *Fortuitous*.

§ The reason that *future* has the *t* aspirated, and *futurity* preserves that letter pure, is, that the accent is before the *t* in the former word, and after it in the latter, 463.

G.

GALA, gā-lā, *s.* A grand entertainment; splendid amusement.

§ I have given this Italian word a place in this Dictionary, as I think it has been sufficiently received to make part of the language. It is a good sounding word; and as we have not an equivalent for it, we ought to give it the same welcome we do to a rich foreigner who comes to settle among us.

GALLANT, gāl-lānt', *s.* A gay, sprightly, splendid man; one who caresses women to debauch them; a wooer, one who courts a woman for marriage.

§ The difference of accent in English answers the same purpose as the different position of the adjective in French. Thus *un galant homme* signifies a gallant man, and *un homme galant*, a gallant man.

GALOCHE, gā-lōshe'. *Pl.* **GALOCHEs**, gā-lō-shīz, *s.* A kind of wooden shoe, worn by the common people in France.

§ I have found this word in no Dictionary in our language but Ash's; who quotes Chaucer for it, and marks it as obsolete. But however obsolete this word may be as signifying a wooden shoe, it is certainly in use, as it signifies a larger shoe, worn over a common one to prevent damp or dirt in walking. This shoe was most probably of leather in England, since we find in Edward the Fourth's time, the King in Parliament enacted, "That no *Cordwainer* or *Cobler* within the city of *London*, or within three miles of any part of the said city, etc. do upon any *Sunday* in the yeere or on the feasts of the *Ascension* or *Nativity* of our Lord, or on the feast of *Corpus Christi*, sell or command to be sold any shooes, huseans, (i. e. *bootes*), or *Galoches*; or upon the *Sunday* or any other of the said feasts, shall set or put upon the feet or leggs of any person, any shooes, huseans, or *Galoches*, upon pain of for-

feiture or loss of 20 shillings, as often as any person shall do contrary to this ordinance."

Heylin's Hist. of the Sabbath, part. 2, chap. 7, page 231.

GALVANISM, gál'-vân-izm, s.

§ A system of electricity lately discovered by *Galvani*, an Italian, in which it is found, that by placing thin plates of metal together in a pile, and putting between them thin leaves of wet paper, several electrical phenomena are produced.

GANTELOPE, gânt'-lôpe, }

GANTLET, gânt'-lêt, }

s. A military punishment in which the

criminal running between the ranks receives a lash from each man.

§ The former of these words is the most proper, but the latter is most in use.

To GAPE, gâp, v. n. 75. 92. 241. To open the mouth wide, to yawn; to open the mouth for food, as a young bird; to desire earnestly, to crave; to open in fissures or holes; to stare with hope or expectation; to stare with wonder; to stare irreverently.

§ The irregularity in the pronunciation of this word seems to arise from the greater similitude of the Italian *a* to the action signified, than of the slender English *a*. — See *Cheerful*, *Fierce*, etc.

GARDEN, gâr'-dn, s. 92. 103. A piece of ground enclosed and cultivated, planted with herbs or fruits; a place particularly fruitful or delightful: Garden is often used in composition to signify, belonging to a garden, as, *garden-tillage*, *garden-ware*.

§ When the *a* in this and similar words is preceded by *C*, *G* or *K*, polite speakers interpose a sound like the consonant *y*, which coalesces with both, and gives a mellowness to the sound; thus *a Garden* pronounced in this manner is nearly similar to the two words *Egg* and *Yarden* united into *eggarden*, and *a Guard* is almost like *aggyard*. — See *Guard*.

To GASP, gâsp, v. n. To open the mouth wide to catch breath; to emit breath by opening the mouth convulsively; to long for.

§ The *a* in this word has sometimes, and not improperly, the same sound as in *gape*, and for the same reason. See *Gape*.

To GAZE, gâze, v. n. To look intently and earnestly, to look with eagerness.

§ Ben Johnson says in his Grammar, that in the end of "many English words (where the letter *z* is only properly used) it seems to sound as *s*, as in *maze*, *gaze*; as on the contrary, words writ with a sound like *z*, as *muse*, *hose*, *nose*, etc." By which we may observe the difference of pronunciation in two centuries, and that the alteration has been in favour of analogy.

GECK, gêk, s. 381. One easily imposed upon; a bubble.

§ This word, like several other old English words, is preserved among the lower order of people in Ireland, and pronounced *gag*, though totally obsolete in England.

GELABLE, jêl'-â-bl, a. That may be congealed.

§ I have differed from Mr. Sheridan in the quantity of the first syllable of this word, not so much from the short *e* in the Latin *gelabilis*, whence it is derived, as from the analogy of English pronunciation. The antepenultimate accent generally shortens every vowel but *u*, unless followed by a diphthong. — See Principles, No. 503. 535, 536.

GENEALOGY, jê-nê-âl'-ô-jê, s. 518. History of the succession of families.

§ Common speakers, and those not of the lower order; are apt to pronounce this word as if written *Geneology*; but those who are ever so little attentive to propriety, preserve the *a* in its fourth sound.

GENETHLIACAL, jén-éth-li'-á-kál, *a.* Pertaining to nativities as calculated by astrologers.

§ For the *g*, see *Heterogeneous*.

GENTILE, jén-tíl, or jén-tile, *s.* One of an uncovenanted nation, one who knows not the true God.

§ In the Principles of pronunciation, No. 140, I thought Mr. Sheridan wrong in marking the *i* in this word long, because it is contrary to analogy; but have since had occasion to observe, that this pronunciation is most agreeable to general usage. This word in grammar is used to signify people of different countries. A *gentile* substantive, is a noun which marks a particular country; as a *Venetian*, a native of Venice: a *gentile* adjective is an adjective formed from this substantive; as a *Venetian* domino.

GILL, jíl, *s.* A measure of liquids containing the fourth part of a pint; the appellation of a woman in ludicrous language; the name of a plant, ground ivy; malt liquor medicated with ground ivy.

§ There cannot be a more striking proof of the inconvenience of having words written exactly alike, and pronounced differently according to their different signification, than the word *gill*, which, when it means the aperture below the head of a fish, is always pronounced with the *g* hard, as in *guilt*; and when it signifies a woman or a measure of liquids, is always heard with the *g* soft, as if written *jill*. To those who speak only from hand to mouth, as we may call it, this jumble of spelling and pronouncing creates no perplexity; but to foreigners, and those Englishmen who regard the perspicuity and consistency of their language, this ambiguity is a real blemish. — See *Bowl*.

To GIRD, gèrd, *v. a.* 382. 560. Pret. *Girded* or *Girt*. To bind round; to invest; to cover round as with a garment; to enclose, to encircle.

§ We may observe that the *g* in this and similar words has the same liquid sound as in those where it is followed by *a* and *i* long, and it may be accounted for in the same manner, 92. 160. The short *e*, which is the true sound of *i* in these words, it has been frequently observed, is not really the short sound of that letter, but of *a* slender, 66; and as *r* followed by another consonant has a tendency to lengthen the *e* as it does the *a*, 77. 81, we find the same effect produced; that interposing the sound of *e* nearly as if written *egg-yurd*, etc. — See *Guard*.

GLACIS, glá'-sis, or glá-sèze', *s.* 112. In fortification, a sloping bank.

§ Dr. Johnson, Mr. Sheridan, Mr. Scott, W. Johnston, Dr. Ash, Dr. Kenrick, Mr. Barclay, and Bailey, place the accent on the first syllable of this word; and only Mr. Nares and Entick on the second. Mr. Sheridan and Mr. Scott give the *a* the sound it has in *glass*. The great majority of suffrages for the accent on the first syllable, which is the more agreeable to the analogy of our own language, are certainly sufficient to keep a plain Englishman in countenance for pronouncing the word in this manner; but as it is a French word, and a military term, a military man would blush not to pronounce it *à la Française*; and notwithstanding the numbers for the other manner, I cannot but think this the more fashionable.

GLUTTON, glút'-tn, *s.* 170. One who indulges himself too much in eating; one eager of any thing to excess; an animal remarkable for a voracious appetite.

§ Though the second syllable of this word suppresses the *o*, the compounds seem to preserve it. This, however, is far from being regular; for if we were to form compounds of *Cotton*, *Button*, or *Mutton*, as *Cottony*, *Buttony*, *Muttony*, etc. we should as certainly suppress the last *o* in the compounds, as in the simples. — See Principles, No. 103.

GOLA, gò-lâ, s. The same with *Cymatium*.

§ That is a term in architecture signifying a member or moulding, one half of which is convex and the other concave.

GOLD, gòld, or gòòld, s. 164. The purest, heaviest, and most precious of all metals; money.

§ It is much to be regretted that the second sound of this word is grown much more frequent than the first. It is not easy to guess at the cause of this unmeaning deviation from the general rule, but the effect is to impoverish the sound of the language, and to add to its irregularities. It has not, however, like some other words, irrevocably lost its true pronunciation. Rhyme still claims its right to the long open *o*, as in *bold*, *cold*, *fold*, etc.

“Judges and Senates have been bought for *gold*;

“Esteem and Love were never to be sold.

“Now Europe’s laurels on their brows behold,

“But stain’d with blood, or ill exchang’d for *gold*.” Pope.

And solemn speaking, particularly the language of scripture, indispensably requires the same sound. With these established authorities in its favour, it is a disgrace to the language to suffer indolence and vulgarity to corrupt it into the second sound. — See *Wind*. But since it is generally corrupted, we ought to keep this corruption from spreading, by confining it as much as possible to familiar objects and familiar occasions; thus *Goldbeater*, *Goldfinch*, *Goldfinder*, *Golding*, and *Goldsmith*, especially when a proper name, as *Dr. Goldsmith*, may admit of the second sound of *o*, but not *Golden*, as the *Golden Age*.

GOURD, gòrd, or gòòrd, s. 318. A plant, a bottle.

§ Mr. Elphinston, Mr. Nares, W. Johnston, and Buchanan, pronounce this word in the first manner; and Mr. Sheridan, Mr. Scott, Dr. Kenrick, and Mr. Perry, in the last. The first is, in my opinion, the most agreeable to English analogy.

To GRAFT, or GRAFF, grâft or grâff, v. a. To insert a scion or branch of one tree into the stock of another; to propagate by insertion or inoculation; to insert into a place or body to which it did not originally belong; to join one thing so as to receive support from another.

§ Nothing can be clearer than that *Graff* is the true word, if we appeal to its derivation from the French word *Greffer*; and accordingly we find this word used in Scripture, and several of the old writers: but nothing can be clearer than that it is now obsolete, and that the word *Grafted* has been long used by our most respectable, modern authors; and that it ought to be used exclusively.

GRANARY, grân-â-rê, s. 503. A storehouse for the threshed corn.

§ We sometimes hear this word pronounced with the first *a* like that in *grain*; but all our orthoëpists mark it like the *a* in *grand*. The first manner would insinuate, that the word is derived from the English word *grain*: but this is not the case; it comes from the Latin *granarium*; and, by our own analogy, has the antepenultimate vowel short.

GRATULATORY, grâtsh-û-lâ-tûr-ê, a. Congratulatory, expressing congratulation.

§ For the *o*, see *Domestick*, 512.

To GREET, gr^{et}, *v. a.* To address at meeting; to salute in kindness or respect; to congratulate; to pay compliments at a distance.

§ This word had anciently a double signification, importing two opposite meanings. In Chaucer, it signifies to *rejoice*; and in Spenser, to *complain*. In the latter sense it is entirely obsolete, and would never have been heard of if Spenser had not dug it up, with many similar withered weeds, to adorn his *Fairy Queen*.

GROCER, gr^o-s^{ur}, *s.* 98. A man who buys and sells tea, sugar, plums, and spices.

§ Mr. Nares observes that this word ought to be written *Grosser*, as originally being one who dealt by the *gross* or wholesale. There is not, however, he observes, much chance that *Grocer* will give place to *Grosser*; especially as they no longer engross merchandise of all kinds, nor insist upon dealing in the *gross* alone. The other derivation of this word, from *grossus*, a fig, is not worth notice.

GROSS, gr^ose, *a.* 162. Thick, corpulent; shameful, unseemly; intellectually coarse; inelegant; thick, not refined; stupid, dull; coarse, rough, opposite to delicate.

§ This word is irregular from a vanity of imitating the French. In Scotland they pronounce this word regularly so as to rhyme with *moss*. Pope also rhymes it with this word.

"Shall only man be taken in the *gross*?"

"Grant but as many sorts of mind as *moss*."

This, however, must be looked upon as a poetical license; for the sound seems now irrevocably fixed as it is marked, rhyming with *jocose*, *verbose*, etc.

To GROUP, gr^oop, *v. a.* To put into a crowd, to huddle together.

§ This word is now more properly written *Groupe*, like the French word from which it comes to us.

GUARD, gy^{ard}, *s.* 92. A man, or body of men, whose business is to watch; a state of caution, a state of vigilance; limitation, anticipation of objection; an ornamental hem, lace, or border; part of the hilt of a sword.

§ This word is pronounced exactly like the noun *yard*, preceded by hard *g*, nearly as *egg-yard*. The same sound of *y* consonant is observable between hard *g* and *a* in other words. Nor is this a fanciful peculiarity, but a pronunciation arising from euphony and the analogy of the language, 160.

GUERDON, g^{er}-d^{un}, *s.* 166. 560. A reward, a recompense.

§ I have differed from Mr. Sheridan in the first syllable of this word, which he spells *gwer*. I have made the *u* mute, as in *guess*, not only as agreeable to the French *guerdon*, but to our own analogy. The authority of Mr. Nares confirms me in my opinion. Ben Johnson, indeed, classes the *gu* in this word with the same letters in *anguish*; but as these letters are not accented in the last word, analogy is different, and the sound I have given remains still more agreeable to rule.

GUIDE, gy^{ide}, *s.* One who directs another in his way; one who directs another in his conduct; director; regulator.

§ As the *g* is hard in this word and its compounds, it is not easy to spell them as they are pronounced; *y* must be considered as double *e*, and must articulate the succeeding vowel as much as in *yield*. — See *Guard*.

GUILT, g^{ilt}, *s.* 341. The state of a man justly charged with a crime; a crime, an offence.

§ It is observed in Principles, No. 92. that when *g* comes before

short *a*, the sound of *e* so necessarily intervenes that we cannot pronounce these letters without it; but that when the *a* is long, as in *regard*, we may pronounce these two letters without the intervention of *e*, but that this pronunciation is not the most elegant. The same may be observed of the *g* hard, and the long and short *i*. We may pronounce *guide* and *guile* nearly as if written *egg-ide* and *egg-ile*, though not so properly as *egg-yide* and *egg-yile*, but *gild* and *guilt* must necessarily admit of the *e* sound between hard *g* and *i*, or we cannot pronounce them.

GYMNASTICK, jím-nás-tík, *a*. Relating to athletick exercises.

§ In this word and its relatives we not unfrequently hear the *g* hard, as in *Gimlet*, for this learned reason, because they are derived from the Greek. For the very same reason we ought to pronounce the *g* in *Genesis*, *Geography*, *Geometry*, and a thousand other words, hard, which would essentially alter the sound of our language. Mr. Sheridan has very properly given the soft *g* to these words; and Mr. Nares is of the same opinion with respect to the propriety of this pronunciation, but doubts of the usage; there can be no doubt, however, of the absurdity of this usage, and of the necessity of curbing it as much as possible. — See Principles, No. 350.

GYVES, jivz, *s*. Fetters, chains for the legs.

§ Mr. Sheridan and Mr. Scott make the *g* in this word hard; but Mr. Elphinston, Dr. Kenrick, and Mr. Perry, with more propriety, make it soft as I have marked it. Mr. Nares makes the sound doubtful; but this majority of authorities and agreeableness to analogy have removed my doubts, and made me alter my former opinion.

H.

HABERGEON, háb-bér-jé-ôn, *s*. Armour to cover the neck and breast.

§ This word is analogically accented on the second syllable: but Johnson, in all the editions of his Dictionary, has the accent on the first, though his authorities are against him.

To HALE, hále, or háwl, *v. a*. To drag by force, to pull violently.

§ This word, in familiar language, is corrupted beyond recovery into *haul*; but solemn speaking still requires the regular sound, rhyming with *pale*; the other sound would, in this case, be gross and vulgar. — See *To Haul*.

HALF-PENNY, há-pén-né, *s*. A copper coin of which two make a penny.

§ This word is not only deprived of half its sound, but even what is left is grossly corrupted; sounding the *a* as in *half*, is provincial and rustick.

To HALLOW, hál-ló, *v. a*. To consecrate, to make holy, to reverence as holy, as, *Hallowed be thy name!*

§ In pronouncing the Lord's Prayer, we sometimes hear the participle of this word pronounced like that of the word *Hollow*. This arises from not attending to the distinction made by syllabication between the single and double *l*: the double *l* in the same syllable deepens the *a* to the broadest sound, as in *tall*; but when one of the liquids is carried off to the next syllable, the *a* has its short and slender sound, as *tallow*; the same may be observed of *hall* and *hallow*, etc. — See Principles, No. 85.

HALM, hāwm, *s.* Straw.

§ This is Dr. Johnson's pronunciation of this word.

HAMMERCLOTH, hām'-mūr-klōth, *s.* The cloth upon the seat of the coach-box.

§ A critick in the Gentleman's Magazine gives the following etymology of this word, which we do not find in any of our dictionaries:

"When coaches and chariots were first introduced, our frugal ancestors used to load the carriage with provisions for the family when they came to London. The *hamper*, covered with a cloth, was a convenient repository, and a seat for the coachman. This was afterwards converted into a box. *Hammer-cloth* is therefore very probably a corruption of *hamper-cloth*."

If the derivation of this word were worth spending a thought upon I should think, that as the seat of the coachman is not boarded, but slung like a *hammock*, the word is rather a corruption of *hammock-cloth*.

HARIER, hār'-rē-ūr, *s.* A dog for hunting hares.

§ Either the spelling or the pronunciation of this word should be altered. The spelling necessarily requires the *a* long, as in *hare*; and the pronunciation demands the *r* to be doubled. The most rational alteration would be to pronounce it with the *a* long, and to let the other pronunciation be considered as the language of the stable and the field. — See *Leash*.

HAS, haz. The third person singular of the verb *To have*.

§ There is some reason in the custom adopted by the profound and ingenious author of the Philosophy of Rhetorick, where he makes the third persons of verbs end in *h*, when the succeeding word begins with *s*, to avoid the want of distinction between the final and initial *s*, and he giveth several examples of this; but this is only avoiding in one instance what cannot be avoided in a thousand; and as the lisping sound is not the most respectable part of our language, and requires more effort than the simple hiss, it may, except in very solemn language, be very well laid aside.

HAUGH, hāw, *s.* A little meadow lying in a valley.

§ This word, though for ages obsolete, or heard only in the proper names of *Fetherstonehaugh*, *Philiphaugh*, etc. seems to have risen from the dead in the late whimsical deception we meet with in some gardens where we are suddenly stopped by a deep valley wholly imperceptible till we come to the edge of it. The expression of surprise, *Hah! Hah!* which generally breaks out upon a discovery of the deception, is commonly supposed to be the origin of this word.

To HAUL, hāwl, *v. a.* To pull, to draw, to drag by violence. — See *Hale*.

§ This word is in more frequent use than the word *To hale*, and seems to have a shade of difference in its meaning. *To hale* seems to signify the forcing or dragging of a *person*; and to *haul*, the forcing or dragging of a *thing*; and is generally used in sea business, or on ludicrous occasions to a person, as, To pull and *haul* one about.

To HAUNT, hānt, *v. a.* To frequent, to be much about any place or person; it is used frequently in an ill sense of one that comes unwelcome; it is eminently used of apparitions.

§ This word was in quiet possession of its true sound till a late dramattick piece made its appearance, which to the surprise of those who had heard the language spoken half a century, was, by some speakers, called the *Hawnted Tower*. This was certainly the improvement of some critick in the language; for a plain common speaker would undoubtedly

have pronounced the *au*, as in *aunt*, *jaunt*, etc. and as it had always been pronounced in the *Drummer*, or the *Haunted House*. That this pronunciation is agreeable to analogy, see Principles, No. 214.

HEARD, hêrd, 234. The pret. of *To Hear*.

§ We frequently hear this word pronounced so as to rhyme with *feared*. But if this were the true sound, it ought to be written *heard*, and considered as regular: the short sound like *herd* is certainly the true pronunciation, and the verb is irregular. Mr. Smith, and W. Johnston, mark the word as I have done.

HEARTH, hârth, s. 243. The pavement of a room where a fire is made.

§ Till I had inspected the Dictionaries, I could not conceive there were two pronunciations of this word; but now I find that Mr. Elphinston, W. Johnston, and Buchanan, sound the diphthong as in *earth* and *dearth*; while Mr. Sheridan, Dr. Kenrick, Mr. Nares, Mr. Scott, Mr. Perry, and Mr. Barclay, give it as I have done.

HEBRAIST, hêb'-râ'-îst, s. 503. A man skilled in Hebrew.

§ I have differed from Mr. Sheridan, Mr. Scott, and Mr. Perry, in the quantity of the first syllable of this and the preceding word †, and think I am not only authorised by analogy, but the best usage. It may be observed, that there is not a more uniform analogy in the language, than that of shortening the first syllable of a primitive of three syllables with the accent on the first, 503, *b*.

HEGIRA, hê-jî-râ, or hêd'-jê-râ, s. A term in chronology, signifying the epocha, or account of time, used by the Arabians, who begin from the day that Mahomet was forced to escape from Mecca, July sixteenth, A. D. six hundred and twenty-two.

§ The latter pronunciation is adopted by Dr. Johnson, Barclay, and Bailey; and the former by Mr. Sheridan, Dr. Ash, Mr. Scott, and Mr. Perry. The latter, I am informed, is the pronunciation of Oriental scholars, though the former is not only more agreeable to the ear, but seems to fall in with those Arabic Spanish names, *Ramirez*, *Almira*, etc. as well as the Grecian, *Tauchira*, *Thyatira*, *Dejanira*; etc.

HEIGHT, hîte, or hâte, s. 253. Elevation above the ground; degree of altitude; summit, ascent, towering eminence; elevation of rank; the utmost degree, utmost exertion; state of excellence; advance towards perfection.

§ The first of these modes is the most general; and the last, the most agreeable to the spelling. Milton was the patron of the first, and, in his zeal for analogy, as Dr. Johnson says, spelt the word *height*. This is still the pronunciation of the vulgar, and seems at first sight the most agreeable to analogy; but though the sound of the adjective *high* is generally preserved in the abstract *height*, the *h* is always placed before the *t*, and is perfectly mute. Mr. Garrick's pronunciation (and which is certainly the best) was *hite*. — See *D ought*.

HEINOUS, hâ'-nûs, a. 249. Atrocious, wicked in a high degree.

§ Mr. Sheridan gives the long sound of *e* to the first syllable of this word, contrary to every Dictionary, to analogy, and I think, the best usage; which, if I am not mistaken, always gives the first syllable of this word the sound of slender *a*. That this was the sound of this syllable formerly, we may gather from the spelling of it: for in Charles the Second's time, Mr. Baxter is accused by Mr. Danvers of publishing the *hainous* charge against the Baptists of baptizing naked.

HERB, êrb, s. 394. Herbs are those plants whose stalks are soft, and have nothing woody in them, as grass and hemlock.

§ I have differed from Mr. Sheridan by suppressing the sound of the *h* in this word and its compound *herbage*; and have Mr. Nares, Mr. Perry, and W. Johnston, on my side.

HEREDITAMENT, hēr-ē-dīt-ā-mēnt, *s.* A law term denoting inheritance.

§ Dr. Johnson and Mr. Barclay place the accent on the first syllable of this word; Dr. Ash, Mr. Sheridan, Mr. Scott, and Entick, on the second; and Dr. Kenrick, W. Johnston, Mr. Perry, and Bailey on the third. The last accentuation is not only most agreeable to the best usage, and the most grateful to the ear, but seems to accord better with the secondary accent of the latter Latin *Hæreditamenta*. — See *Academy*.

HETEROCLITE, hēt-ēr-ō-klīte, *s.* 156. Such nouns as vary from the common forms of declension; any thing or person deviating from the common rule.

§ Mr. Sheridan, Dr. Kenrick, Dr. Ash, Mr. Perry, Buchanan, Barclay, and Bailey, unite in placing the accent on the first syllable of this word; Entick alone places it on the third. Mr. Sheridan and Buchanan place an accent also on the last syllable, and make the *i* long; while Dr. Kenrick and Mr. Perry make it short. That the accent ought to be on the first syllable cannot be doubted, when we consider how uniformly we remove the accent higher when we anglicise Latin words by shortening them: and though the *i* in these terminations is rather ambiguous, 156, it certainly inclines to the long sound which Mr. Sheridan and Buchanan have given it. — See *Academy* and *Incomparable*.

HETEROGENEOUS, hēt-ēr-ō-jē-nē-ūs, *a.* Not kindred, opposite or dissimilar in nature.

§ There is an affected pronunciation of this and the two preceding words†, which, contrary to our own analogy, preserves the *g* hard. The plea is, that these words are derived from the Greek, which always preserved the *gamma* hard. To produce this reason, is to expose it. What would become of our language, if every word from the Greek and Latin, that has *g* in it, were so pronounced? What is most to be regretted is, that men of learning sometimes join in these pedantick deviations, which are only worthy of the lowest order of critical coxcombs. — See *Gymnastick*.

HICCOUGH, hīk-kūp, or hīk-kōf, *s.* A convulsion of the stomach producing sobs.

§ This is one of those words which seem to have been corrupted by a laudable intention of bringing them nearer to their original. The convulsive sob was supposed to be a species of cough; but neither Junius nor Skinner mention any such derivation, and both suppose it formed from the sound it occasions. Accordingly we find, though *hiccough* is the most general orthography, *hickup* is the most usual pronunciation. Thus Butler,

“Quoth he, to bid me not to love,

“Is to forbid my pulse to move;

“My beard to grow, my ears to prick up,

“Or, when I'm in the fit, to *hickup*.”

HIGHLANDER, hī-lānd-ūr, *s.* An inhabitant of mountains.

§ We sometimes hear a most absurd pronunciation of this word taken from the Scotch, as if written *Heelander*. It is curious to observe, that while the Scotch are endeavouring to leave their own pronunciation, and adopt that of the English, there are some English so capricious as to quit their own pronunciation, and adopt that which the Scotch strive carefully to avoid.

HIND, hînd, *a.* Comp. *Hinder*. Sup. *Hindmost*. Backward, contrary in position to the face.

§ This word, with its comparative *hinder*, and its superlative *hindmost* and *hindermost*, are sometimes corruptly pronounced with the *i* short, as in *sinn'd*; but this is so contrary to analogy, as to deserve the attention of every correct speaker.

HITHER, hîth'-ûr, *a.* Nearer, towards this part.

§ This word was probably formed for the comparative of *here*; and has naturally generated the superlative *hithermost*.

HOGSHEAD, hógz'-héd, *s.* A measure of liquids containing sixty gallons; any large barrel.

§ This word is sometimes pronounced as if written *hog-shed*: if Dr. Johnson's derivation of this word from *hog* and *head* be a true one, this pronunciation is certainly wrong, and arises from the junction of the letters *s* and *h* in printing, which may be presumed to have occasioned a similar mispronunciation in *household* and *falsehood*, which see. Junius derives this word from the Belgick *Ockshood*, *oghshood*, or *hockshoot*. Minshew says, Skinner derives it from *Ockshood* and *Ogshood*; but he himself is of opinion, that it rather comes from the Latin *Orea*, a great sea-fish, an enemy to the whale, and the Belgick *hoofd*, as much as to say, *Ork's hoofd*; that is, *Orcæ caput*, and *Ork's head*.

HOMOEOMERIA, hō-mē-ō-mē-rē-ā, *s.* A likeness of parts.

§ This was the name given to the system of the ancient Greek philosopher, Anaxagoras; who supposed that the elements were full of small particles of blood, bones, leaves, etc. from which the growth of plants and animals was derived.

HOMOGENEAL, hō-mō-jē-nē-āl, } *a.* Having the same nature or
HOMOGENEOUS, hō-mō-jē-nē-ūs, } principles.

§ For the true pronunciation of the *g* in these words, see *Heterogeneous*.

HONOUR, ōn'-nûr, *s.* 394. Dignity; reputation; the title of a man of rank; nobleness; reverence, due veneration; chastity; glory, boast; publick mark of respect; privileges of rank or birth; civilities paid; ornament, decoration.

§ This word, and its companion *favour*, the two servile attendants on cards and notes of fashion, have so generally dropped the *u*, that to spell these words with that letter is looked upon as *gauche* and rustick in the extreme. In vain did Dr. Johnson enter his protest against the innovation; in vain did he tell us, that the sound of the word required the *u*, as well as its derivation from the Latin through the French; the sentence seems to have been passed, and we now hardly ever find these words with this vowel but in our Dictionaries. But though I am a declared enemy to all needless innovation, I see no inconvenience in spelling these words in the fashionable manner; there is no reason for preserving the *u* in *honour* and *favour*, that does not hold good for the preservation of the same letter in *errour*, *authour*, and a hundred others: and with respect to the pronunciation of these words without the *u*, while we have so many words where the *o* sounds *u*, even when the accent is on it, as *honey*, *money*, etc. we need not be in much pain for the sound of *u* in words of this termination, where the final *r* brings all the unaccented vowels to the same level; that is, to the short sound of *u*. — See Principles, No. 418.

HORIZON, hō-rî'-zôn, *s.* 503. The line that terminates the view.

§ This word was, till of late years, universally pronounced, in

prose, with the accent on the first syllable; and Shakespeare, says Dr. Johnson, has improperly placed it so in verse:

"..... When the morning sun shall raise his car

"Above the borders of this *horizon*,

"We'll forwards towards Warwick and his mates."

With respect to the propriety of this pronunciation it may be observed, that there is scarcely any thing more agreeable to the genuine analogy of English orthoëpy, than placing the accent on the first syllable of a trisyllable, when the middle syllable does not end with a consonant, 503. But another rule almost as constantly counteracts this analogy: when the word is perfectly Latin or Greek, and the accent is on the penultimate, then we generally follow the accentuation of those languages. Poets have so universally placed the accent on the second syllable of this word, and this pronunciation has so classical an air as to render the other accentuation vulgar.

HORRENT, hŏr-rĕnt, *a.* Horrible, dreadful.

§ "..... or terror's icy hand,

"Smites their distorted limbs and *horrent* hair." *Akenside.*

HORRIBLE, hŏr-rĕ-bl, *a.* 160. 405. Dreadful, terrible, shocking, hideous, enormous.

§ This word is often pronounced so as to confound the *i* with *u*, as if written *horruble*; but this must be avoided as coarse and vulgar.

HORTATORY, hŏr-tā-tŭr-ĕ, *a.* 512. Encouraging, animating, advising to any thing.

§ For the last *o*, see *Domestick*.

HOST, hŏst, *s.* One who gives entertainment to another; the landlord of an inn; an army, numbers assembled for war; any great number; the sacrifice of the mass in the Roman church.

§ Ben Jonson observes that the *h* in this word is mute as in *honest*; but though this letter has recovered its power in this word it still remains mute in its diminutive *hostler*, 394.

HOSTEL, hŏ-tĕl', *s.* A genteel inn.

§ This word is now universally pronounced and written without the *s*.

To HOVER, hŭv'-ŭr, *v. n.* 165. To hang fluttering in the air over head; to wander about one place.

§ The first syllable of this word is pronounced by Mr. Sheridan, Mr. Scott, and Mr. Perry, so as to rhyme with the first of *Novel*; but Dr. Kenrick, Mr. Elphinston, and W. Johnston, make it rhyme with the first of *cover*, *lover*, etc. The last is, in my opinion, the most agreeable to polite usage.

HOUSEHOLD, hŏŭs'-hŏld, *s.* A family living together; family life, domestick management; it is used in the manner of an adjective, to signify domestick, belonging to the family.

§ This word is sometimes corruptly spelt without the final *e* in *house*; and, by the economy of typography, the *s* being joined to the *h*, the word is often corruptly pronounced as if written *how-shold*. — See *Falsehood* and *Hogshead*.

To HUM, hŭm, *v. a.* To make the noise of bees; to make an inarticulate and buzzing sound; to pause in speaking, and supply the interval with an audible emission of breath; to sing low; to applaud. Approbation was commonly expressed in publick assemblies by a hum, about a century ago.

§ "But when from thence the hen he draws,

"Amaz'd spectators *hum* applause." *Gay's Fable of the Juggler.*

§ There is a vulgar sense of this word, which, though it has not found a place in any Dictionary, has perhaps as good a title to it as *Bamboozle*, with which it is synonymous.

HUMORIST, yû-mûr-îst, s. One who conducts himself by his own fancy, one who gratifies his own humour.

§ This word is often, though improperly, used for a jocular person.

HUNDRED, hûn-drêd, or hûn-dûrd, a. Consisting of ten multiplied by ten.

§ This word has a solemn and a colloquial pronunciation. In poetry and oratory, the first mode is best; on other occasions, the last.

HYDROCELE, hi-drô-sêle, s. 180. A watery rupture.

§ This word, like all of the same origin and form, as *Bubonocèle*, *Enterocèle*, *Bronchocèle*, *Spermatocele*, *Sarcocèle*, etc. ought to be pronounced with the *e* final forming a syllable; for as they are perfectly Greek words, as ὑδροκῆλη, or formed from the Greek, as *Enterocèle* from ἔντερον and κῆλη, they ought to be pronounced like *apostrophe*, *hyperbole*, etc. The reason that *Diastyle* and *Osteocope* are not pronounced so as to make the final *e* and the preceding consonant form a distinct syllable, is, that they are not perfectly Greek words, but formed from δια and στύλος; and ὀστέον and κόπτω; where we find the Greek termination altered.

HYDROPHOBIA, hi-drô-fô-bê-â, s. Dread of water.

§ I have differed from Mr. Sheridan in the accentuation of this word; for my reason, see *Cyclopædia*. Dr. Kenrick, Dr. Ash, Mr. Scott, Mr. Perry, Mr. Buchanan, Mr. Entick, Mr. Barclay, and Dr. Johnson, are uniformly for the antepenultimate accent.

HYMENEAL, hi-mê-nê-âl, }
HYMENEAN, hi-mê-nê-an, } a. Pertaining to marriage.

§ In these compounds of *Hymen*, Mr. Sheridan has shortened the *y* in the first syllable; but though I think this tendency of the secondary accent to shorten the vowel perfectly agreeable to analogy, yet *y* has so frequently the sound of long *i*, that it seems, in this case and some others, to counteract that tendency, nor can any other reason be given why the same letter in *hyperbolical* and *hypercritick* should be long as Mr. Sheridan has properly marked them. Dr. Kenrick, Mr. Buchanan, and Mr. Perry, by their notation, seem of the same opinion.

HYPERBOLE, hi-pêr-bô-lê, s. 187. A figure in rhetoric by which any thing is increased or diminished beyond the exact truth.

§ None of our orthoëpists but Dr. Johnson accent this word on the first syllable; and that he should do so is the more surprising, as all his poetical authorities adopt a different pronunciation:

“*Hypérboles*, so daring and so bold,

“Disdaining bounds, are yet by rules controll’d.” *Granville.*

HYPOTENUSE, hi-pôt-ê-nûse, s. 187. The line that subtends the right angle of a right-angled triangle, the subtense.

§ Mr. Sheridan and Dr. Ash accent this word on the second syllable; but Dr. Johnson, Dr. Kenrick, Mr. Barclay, Bailey, and Buchanan, on the last. These authorities induced me, in the first edition of this Dictionary †, to place the accent on the last syllable; but, upon farther inquiry, I found the best usage decidedly in favour of the antepenultimate accent; and as the secondary accent is on the second syllable of the Latin *Hypotenusa*, this accentuation seems most agreeable to analogy. — See *Academy* and *Incomparable*.

HYSSOP, hîz'-zûp, or hî'-sûp, s. A plant. It hath been a great dispute, whether the hyssop commonly known is the same which is mentioned in Scripture.

§ Mr. Sheridan, Mr. Scott, Mr. Entick, W. Johnston, and Buchanan, pronounce this word in the second manner; Dr. Kenrick, Dr. Ash, and Mr. Perry, in the first. To pronounce the *y* long before double *s* is contrary to every rule of orthœpy; and therefore as the first mode is undoubtedly the best, the other ought to be relinquished.

I.

I, i, *pron. pers.* Oblique case *Me.* Plural *We.* Oblique case *Us.* The pronoun of the first person, *Myself*; *I* is more than once, in Shakespeare, (and Dr. Johnson might have added, very often in Beaumont and Fletcher) written for *ay* or *yes*. Nay, Ben Jonson, in his grammar, makes this letter an adverb of affirmation. — See Principles, No. 8. 105. 185.

§ It may be marked, that the frequent use of this letter in our old dramattick writers instead of *Ay*, is a proof that our ancestors pronounced *I* much broader than we do at present, and somewhat approaching to the sound it has at this day in the north of England. — See *Directions to Foreigners* prefixed to this Dictionary.

JACKALL, jak-káll', s. 406. A small animal supposed to start prey for the lion.

§ Mr. Nares, who is an excellent judge both of analogy and usage, says, the accentuation of this word upon the last syllable is adopted by Dr. Johnson; but it is certainly now obsolete. I am reluctantly of a different opinion, and think Dryden's accentuation the best:

"Close by their fire-ships like *Jackalls* appear,

"Who on their lions for their prey attend."

JALAP, jal-lûp, s. A purgative root.

§ The pronunciation of this word, as if written *Jollop*, which Mr. Sheridan has adopted, is, in my opinion, now confined to the illiterate and vulgar.

JAMB, jâm, s. Any supporter on either side, as the post of a door.

§ This ought to have been added to the catalogue of words having the *b* silent. — See Principles, No. 347.

JANTY, jân'-tê, a. Showy, fluttering.

§ It is highly probable, that, when this word was first adopted, it was pronounced as close to the French *gentil* as possible; but as we have no letter in our language equivalent to the French soft *g*, and as the nasal vowel *en*, when not followed by hard *g*, *c*, or *k*, is not to be pronounced by a mere English speaker (see *Encore*), it is no wonder that the word was anglicised in its sound, as well as in its orthography. Mr. Sheridan has preserved the French sound of the vowel in this word and its compound *jauntiness*, as if witten *jawnty* and *jawntiness*; but Dr. Kenrick, Mr. Scott, and Mr. Perry, give the *a* the Italian sound, as heard in *aunt*, *father*, etc. and this, I imagine, it ought to have, 214.

IDYL, i'-dîl, s. A small short poem; in the pastoral style, an eclogue.

§ As there is sometimes an erroneous pronunciation of this word, by making the *i* short as in the first syllable of *idiot*, I have thought it necessary to quote the authorities for pronouncing it long as in *idle*; namely, Mr. Sheridan, Mr. Scott, Mr. Perry, Buchanan, and Entick. Dr. Ash, Barclay, and Fenning, do not distinguish it by the position of

the accent from the first *i* in *idiot*; and Dr. Kenrick, as is usual with him when any difficulty occurs, does not mark it or divide it into syllables. But the authorities I have produced are sufficient to vindicate the long sound of *i*, without recurring to the diphthong in the original *ἰδιώτιον*, as the Greek and Latin quantities are very uncertain and fallacious guides to the quantity of English. — See Principles, No. 544, 545, etc.

IGNOMINY, *ig'-nô-mîn-ê*, *s.* Disgrace, reproach, shame.

§ This word is sometimes, but very improperly, pronounced with the accent on the second syllable, as if divided into *ig-nóm-i-ny*; but it must be observed, that this termination is not enclitical, 513, and the accent on the first syllable seems agreeable to the general rule in similar words. All our orthoëpists are uniform in placing the accent on the first syllable of this word. — See *Incomparable*.

ILLITERACY, *il-lit'-têr-â-sê*, *s.* Illiterateness, want of learning.

§ I have adopted this word from the learned and ingenious Dr. Farmer, in his Essay on the Learning of Shakespeare, who, by his printing it in italics, seems to use it with timidity; but in nothing is the old English proverb, *store is no sore*, better verified than in words. Poetry will find employment for a thousand words not used in prose, and a nice discernment will scarcely find any words entirely useless that are not quite obsolete.

IMBECILE, *im-bês-sîl*, or *im-bê-sêl'*, *a.* 140. 112. Weak, feeble; wanting strength of either mind or body.

§ Dr. Johnson, Dr. Ash, Dr. Kenrick, and Entick, accent this word on the second syllable, as in the Latin *imbecilis*; but Mr. Scott and Mr. Sheridan on the last; as in the French *imbécille*. The latter is, in my opinion, the more fashionable, but the former more analogical. We have too many of these French sounding words; and if the number cannot be diminished, they should, at least, not be suffered to increase.

To IMBECILE, *im-bês-sîl*, *v. a.* To weaken a stock or fortune by clandestine expences or unjust appropriations.

§ This word, says Dr. Johnson, is corruptly written *embezzle*. This corruption, however, is too well established to be altered; and as it is appropriated to a particular species of deficiency, the corruption is less to be regretted.

IMMEDIATE, *im-mê-dê-ât*, *a.* 91. Being in such a state with respect to something else, as that there is nothing between them; not acting by second causes; instant, present with regard to time.

§ This word and its compounds are often, and not improperly, pronounced as if written *im-me-je-ate*, *im-me-je-ate-ly*, etc. — For the reasons, see Principles, No. 293, 294. 376.

IMPORT, *im-pôrt*, *s.* Importance, moment, consequence; tendency; any thing imported from abroad.

§ This substantive was formerly pronounced with the accent on the second syllable, but has of late years adopted the accent on the first, and classes with the general distinction of dissyllable nouns and verbs of the same form. — See Principles, No. 492.

IMPORTANT, *im-pôr-tânt*, or *im-pôr-tant*, *a.* Momentous, weighty, of great consequence.

§ The second syllable of this and the foregoing word is frequently pronounced as in the verb to *import*. The best usage, however, is on the side of the first pronunciation, which seems to suppose, that it is not a word formed from *import*, but an adoption of the French *importance*, and therefore it ought not to be pronounced as a compound, but as a simple. The authorities for this pronunciation are, Mr. Sheridan,

Dr. Kenrick, Dr. Ash, W. Johnston, Mr. Perry, and Mr. Buchanan. Mr. Scott is for either, but gives the first the preference.

IMPRACTICABILITY, *im-prāk-tē-kā-bīl-ē-tē*, *s.* Impossibility, the state of being not feasible.

§ This word is not in Johnson, but I insert it on his own authority: for though it is not in his vocabulary, he has used it to explain the word *impossibility*. But the very current use of this word would be a sufficient authority for it, as its synonyme *Impracticableness*, from the necessity of placing the accent high, is so difficult of pronunciation, and so inferior in sound, as to leave no doubt to which we should give the preference.

IMPRECATORY, *im-prē-kā-tūr-ē*, *a.* Containing wishes of evil.

§ I have differed from Mr. Sheridan in the accentuation of this word. He places the accent on the second syllable; but Dr. Johnson, Dr. Ash, and Mr. Scott, on the first. He himself places the accent on the first of *Deprecatory*; and the same reason holds in both. — See Principles, No. 512.

TO IMPUGN, *im-pūne'*, *v. a.* 386. To attack, to assault.

§ Notwithstanding the clear analogy there is for pronouncing this word in the manner it is marked, there is a repugnance at leaving out the *g*, which nothing but frequent use will take away. If *sign* were in as little use as *impugn*, we should feel the same repugnance at pronouncing it in the manner we do. But as language is association, no wonder association should have such power over it. — For the analogies that lead us to this pronunciation, see Principles, No. 385.

Mr. Sheridan, Mr. Nares, and Mr. Scott, pronounce the word as I have marked it; that is, with the *g* silent, and the *u* long; but Dr. Kenrick, Mr. Perry, and Buchanan, though they suppress the *g*, pronounce the *u* short. That this short sound is contrary to analogy cannot be doubted, when we take a view of the words of this termination; and the only plea for it is, the short sound of the vowels before *gm* in *phlegm*, *diaphragm*, *parapegm*, *apophthegm*, and *paradigm*, 389: but as the accent is not on any of these syllables, except *phlegm*, which is irregular, 389, it is no wonder the vowel should shorten in these words, as it so frequently does in the numerous terminations in *ile*, *ine*, *ite*, etc. 147.

IMPUGNER, *im-pū-nūr*, *s.* One that attacks or invades.

§ In judging of the propriety of this pronunciation, we must not confound the participles *impugning*, *impugned*, and the verbal noun *impugner*, with such words as we do not form ourselves, as *repugnant*, *malignant*, etc. The former are mere branches of the verb *impugn*, and therefore make no alteration in the root; the latter we receive already formed from the Latin or the French, and pronounce the *g* as we do in *signify* and *signet*, though it is silent in *signed*, *signing*, or *signer*. For it must be carefully observed, that the analogy of pronunciation admits of no alteration in the sound of the verb, upon its being formed into a participle or verbal noun; nor in the sound of the adjective, upon its acquiring a comparative or superlative termination. — See Principles, No. 409.

INADEQUACY, *in-ād-ē-kwā-sē*, *s.* The state of being unequal to some purpose.

§ The frequent use of this word in parliament, and its being adopted by some good writers, made me esteem it not unworthy of a place here; though I have not met with it in any other Dictionary. The word *inadequateness*, which is equivalent to it, is not in Johnson; but there seems a repugnance in writers and speakers to abstracts formed by

ness, if it is possible to find one of another termination: and to this repugnance we owe the currency of this word.

INCALCULABLE, *in-kál'-kú-lá-bl*, *a.* 405. Not to be calculated, computed, or reckoned.

§ This may be called a revolutionary word, as we never heard of it till it was lately made so much use of in France; but its real utility, as well as the propriety of its formation, gives it an undoubted right to become a part of our language.

INCAPABLE, *in-ká'-pá-bl*, *a.* 405. Wanting power, wanting understanding, unable to comprehend, learn, or understand; not able to receive any thing; unable, not equal to any thing; disqualified by law.

§ As *Placable* and *Implacable* seem to follow the Latin quantity in the antepenultimate *a*, so *Capable* and *Incapable*, if we derive them from *Capax* and *Incapax*, reject it: but the most natural derivation of these words is from the French *Capable* and *Incapable*. Some speakers, however, make the *a* short in all; but this is a provincial pronunciation that must be carefully avoided. — See *Placable*.

INCENDIOUS, *in-sén'-dē-ús*, *a.* 294.

§ I have not met with this word in any Dictionary, and have often regretted being obliged to use the word *incendiary* as an adjective; but meeting with *incendious* in Lord Bacon, where speaking of rebellion, he says, "Because of the infinite evils which it brings on princes and their subjects, it is represented by the horrid image of *Typhæus*, whose hundred heads are the divided powers, and flourishing jaws *incendious* designs:" I thought I should do a real service to the language by inserting this word.

INCLINATORY, *in-klín'-á-túr-ē*, *a.* Having a quality of inclining to one or other.

§ I have differed from Mr. Sheridan in the quantity of the vowel in the second syllable of this word, as well as in *Declinatory*. My reason is, that the termination *atory* has a tendency to shorten the preceding vowel, as is evident in *Declamatory*, *Predatory*, etc. which have the vowel in the second syllable short, though it is long in the Latin words from which these are derived.

INCOMPARABLE, *in-kóm'-pá-rá-bl*, *a.* Excellent above compare, excellent beyond all competition.

§ This is among some of the words in our language, whose accentuation astonishes foreigners, and sometimes puzzles natives. What can be the reason, say they, that *comparable* and *incomparable* have not the same accent as the verb *compare*. To which it may be answered: One reason is, that the English are fond of appearing in the borrowed robes of other languages; and as *comparable* and *incomparable* may possibly be derived from *comparabilis* and *incomparabilis*, they seem desirous of laying the stress on the first syllable, both to show their affinity to the Latin words (see *Academy*) and to distinguish them from the homespun words formed from our own verb. When this distinction is once adopted, the mind, which is always labouring to express its ideas distinctly and forcibly, finds a sort of propriety in annexing different ideas to the different accentuation; and thus the distinction seems to be not without reason. If we may compare small things with great, it may be observed, that the evils of language, like other evils in nature, produce some good. But it may be likewise observed, that producing different meanings, by a different accentuation of words, is but a bungling way of promoting the copiousness of languages, and ought as much as possible to be discouraged; especially when it adds to the difficulty, and takes away from the harmony of pronunciation. Besides, there is a

petty criticism which always induces coxcombs in pronunciation to carry these distinctions farther than they ought to go. Not content with accenting *acceptable*, *admirable*, *commendable*, *comparable*, *lamentable*, etc. on the first syllable, which implies not a mere capacity of being *accepted*, *admired*, etc. but a worthiness of being *accepted*, *admired*, etc.: *corruptible*, and *susceptible* are sometimes accented in this manner, without the least necessity from a difference of signification. In short, all these refinements in language, which are difficult to be understood, and productive of perplexity, ought to be considered rather as evils than advantages, and to be restrained within as narrow bounds as possible. — See *Bowl*.

INCREMENT, *ing-kre-mént*, *s.* Act of growing greater; increase, cause of growing more; produce.

§ The inseparable preposition *in*, with the accent on it, when followed by hard *c* or *g*, is exactly under the same predicament as *con*; that is, the liquid and guttural coalesce. — See *Principles*, No. 408.

INDECOROUS, *in-dê-kô-rûs*, or *in-dêk-ô-rûs*, *a.* Indecent, unbecoming. — See *Decorous*.

§ Nothing can show more with what servility we sometimes follow the Latin accentuation than pronouncing this word with the accent on the penultimate. In the Latin *decorus* the *o* is long, and therefore has the accent; but in *dedecorous* the *o* is short, and the accent is consequently removed to the antepenultimate; this alteration of accent obtains likewise when the word is used in English, and this accentuation is perfectly agreeable to our own analogy; but because the Latin adjective *indecorus* has the penultimate long, and consequently the accent on it, we must desert our own analogy, and servilely follow the Latin accentuation, though that accentuation has no regard to analogy; for why *dedecorous* and *indecorous*, words which have a similar derivation and meaning, should have the penultimate of different quantities, can be resolved into nothing but the caprice of custom; but that so clear an analogy of our own language should be subservient to the capricious usages of the Latin, is a satire upon the good sense and taste of Englishmen. Dr. Ash is the only one who places the accent on the antepenultimate of this word: but what is his single authority though with analogy on his side, to a crowd of coxcombs vapouring with scraps of Latin? — See *Principles*, No. 512.

INDELIBLE, *in-dêl-ê-bl*, *a.* 405. Not to be blotted out or effaced; not to be annulled.

§ This word, Mr. Nares observes, both from its French and Latin etymology, ought to be written *indeleble*; where we may observe that the different orthography would not make the least difference in the pronunciation. — See *Despatch*.

INDISPUTABLE, *in-dis-pû-tâ-bl*, or *in-dis-pû-tâ-bl*, *a.* Uncontrovertible, incontestable, not to be disputed. — See *Disputable*.

§ This word is nearly under the same predicament as *Disputable*. Dr. Johnson, Dr. Ash, Dr. Kenriok, W. Johnston, Mr. Smith, Buchanan, and Bailey, adopt the last accentuation, and only Mr. Sheridan and Entick the first; and yet my experience and recollection grossly fail me, if this is not the general pronunciation of polite and lettered speakers. Mr. Scott has given both pronunciations; but, by placing this the first, seems to give it the preference. — See *Irreparable*.

INDISSOLVABLE, *in-diz-zôl-vâ-bl*, *a.* Indissoluble, not separable as to its parts; not to be broken, binding for ever.

§ For the orthography of this word, see *Dissolvable*.

INDIVIDUAL, *in-dê-vid-jû-âl*, *s.* A single being, as opposed to the species.

§ It is somewhat strange that this word as a substantive should not have found its way into Johnson's Dictionary, but not in the least strange that Mr. Sheridan and Dr. Kenrick should omit it.

INDIVIDUAL, *in-dē-vid'-ū-āl*, or *in-dē-vid'-jū-āl*, *a.* 463. Separate from others of the same species, single, numerically one; undivided, not to be parted or disjoined.

§ The tendency of *d* to go into *j*, when the accent is before, and *u* after it, is evident in this and the succeeding words †. — See Principles, No. 293, 294. 376.

INDOCILE, *in-dōs'-sīl*, *a.* Unteachable, incapable of being instructed.

§ This word and all its relatives have the *o* so differently pronounced by our best orthoëpists, that the shortest way to show the difference will be to exhibit them at one view.

Dōcile, Sheridan, Scott, Buchanan, W. Johnston, Entick, Nares, Smith.

Dōcile, Kenrick, Perry.

Indōcile, Sheridan, Scott, Buchanan, W. Johnston, Perry, Entick.

Indōcile,

Dōcible, Sheridan, Scott, Entick.

Dōcible, Kenrick, Perry.

Indōcible, Sheridan, Scott, Buchanan, W. Johnston, Entick.

Indōcible, Perry.

We here see the great preponderance of authority for the short sound of *o* in all these words of three syllables, not because this letter is short in the Latin words whence they are derived; for *risible* and *visible*, which have the *i* short with us, are *risibilis* and *visibilis* in Latin; but because the accent in our English word is antepenultimate, and because this accent has a shortening power in all words of this form, which may be called simples, 503, unless the antepenultimate vowel be *u*, and then it is always long, 509. 511. 537. Thus the antepenultimate vowels in *credible*, *clavicle*, *vesicle*, etc. are short, though derived from *credibilis*, *clāvicula*, *vēsicula*, etc. but the *a* in *tamable*, *debatable*, etc. is long, because they are formatives of our own, from *tame*, *debate*, etc.

Why Dr. Johnson should spell *indocile* without the final *e*, as we see it in the first and last editions of his Dictionary, cannot be conceived. As well might he have left this letter out in *puerile*, *versatile*, and *fertile*. In this he seems implicitly to have followed the authority of Dr. Bentley, who, however versed in Latin and Greek, has been proved by Dr. Lowth not to be infallible in the Grammar of his own language.

INHABILE, *in-hāb'-īl*, or *in-ā-bēēl'*, *a.* Unskilful, unready, unfit, unqualified.

§ Dr. Johnson and Mr. Sheridan have, in my opinion, very properly accented this word on the second syllable; but the French accentuation on the last seems the most current. For though the origin of this word is the Latin *inhabilis*, it came to us through the French *inhabile*, and does not seem yet to be naturalized.

INIMICAL, *in-īm'-ē-kāl*, or, *in-ē-mī'-kāl*, *a.* Hostile, contrary, repugnant.

§ This word sprung up in the House of Commons about ten years ago, and has since been so much in use as to make us wonder how we did so long without it. It had, indeed, one great recommendation, which was, that it was pronounced in direct opposition to the rules of our own language. An Englishman, who had never heard it pronounced, would, at first sight, have placed the accent on the antepenultimate, and have pronounced the penultimate *i* short; but the vanity of showing its derivation from the Latin *inimicus*, where the penultimate *i* is long; and the very oddity of pronouncing this *i* long in *inimical* made this pronunciation fashionable. I know it may be urged, that this word,

with respect to sound, was as great an oddity in the Latin language as it is in ours; and that the reason for making the *i* long was its derivation from *amicus*. It will be said too, that, in other words, such as *aromaticus*, *tyrannicus*, *rhetoricus*, etc. the *i* was only terminational; but in *inimicus* it was radical, and therefore entitled to the quantity of its original *amicus*. In answer to this, it may be observed, that this was no reason for placing the accent on that syllable in Latin. In that language, whenever the penultimate syllable was long, whether radical or terminational, it had always the accent on it. Thus the numerous terminations in *alis* and *ator*, by having the penultimate *a* long, had always the accent on that letter, while the *i* in the terminations *ilis* and *itas* seldom had the accent, because that vowel was generally short. But allowing for a moment that we ought servilely to follow the Latin accent and quantity in words which we derive from that language; this rule, at least, ought to be restricted to such words as have preserved their Latin form, as *orator*, *senator*, *character*, etc. yet in these words we find the Latin penultimate accent entirely neglected, and the English antepenultimate adopted. But if this Latin accent and quantity should extend to words from the Latin that are anglicised, then we ought to pronounce *divinity*, *de-vīne-e-ty*; *severity*, *se-vēre-e-ty*; and *urbanity*, *ur-bāne-e-ty*. In short, the whole language would be metamorphosed, and we should neither pronounce English nor Latin, but a Babylonish dialect between both.

To INQUIRE, ĩn-kwīre', *v. n.* To ask questions, to make search, to exert curiosity on any occasion; to make examination.

§ Mr. Nares very justly observes, that in this word and all its derivatives, Dr. Johnson has preferred the Latin etymology *inquirō* to the French *enquerir*, contrary to what he has done with respect to *entire*; and that if we allow *entire*, *enquire* should remain.

INSTEAD, ĩr-stēd', *prep.* 234. In room of, in place of; equal to.

§ A corrupt pronunciation of this word prevails chiefly in the capital, as if it were written *instid*. This is not only a departure from the true sound of the diphthong, which is never pronounced like *i* short, but it is losing its relation to the substantive *stead* and the adjectives *steady*, *steadfast*, etc.

INSUPERABLE, ĩr-sū'pēr-ā-bl, *a.* Invincible, insurmountable.

§ This word is frequently, but very incorrectly, pronounced as if written *inshuperable*. The *s* is never aspirated when the accent is on the succeeding vowel, but in *sure*, *sugar*, and their compounds. — See Principles, No. 454, 455. 462. — See *Superable*.

INTENIBLE, ĩn-tēn'-ē-ble, *a.* 405. That cannot hold.

§ Dr. Johnson has given this word from Shakespeare, who formed it as if derived from the Latin: but as that language has no nearer relation to it than *teneo*, it must be derived from the French *tenable*, and therefore cannot have been compounded of *in* and *tenible*, as Dr. Johnson tells us, because there is no such word. It ought, therefore, to be written *Intenable*.

INTERCALAR, ĩn-tēr'-kāl-lār,

INTERCALARY, ĩn-tēr-kāl'-ā-rē,

} *a.* Inserted out of the common order, to preserve the equation of time, as the twenty-ninth of February in a leap year is an Intercalary day.

§ All our orthoëpists agree in placing the accent on the second syllable of *intercalar* and *intercalate*; and Mr. Sheridan, Dr. Ash, Mr. Perry, Buchanan, Barclay, and Entick, place it on the same syllable in *intercalary*; but Dr. Kenrick, W. Johnston, and Bailey, on the third.

This latter pronunciation is certainly more agreeable to the ear; and as it is derived from the Latin *intercalaris*, a word of the same number of syllables with the penultimate long, it should seem we ought to place the accent on the same syllable in the English word, 508, but as our language absolutely forbids us to lay the stress on the *a* in this termination, 512, I see no reason why we should not place it on the preceding syllable, especially as the termination is not enclitical, 513, and therefore does not require the accent on the conjunctive part of the word; (see *Academy*). The accent on the third syllable, therefore, as it clashes with no analogy, and is so much more agreeable to the ear, ought, in my opinion, to be adopted.

INTERFERENCE, *in-tēr-fē-rēnse*, *s.* An interposing, an intermeddling.

§ There is a perfectly new pronunciation of this word, by placing the accent on the second syllable, which from its singularity, bids fair for a reception among the minor criticks in pronunciation, especially, when there are at first sight a few plausible analogies in its favour. Why, these criticks will say, should we not pronounce this word with the accent on the antepenultimate syllable, as well as *conference*, *deference*, *preference*, *inference*, and *circumference*, which it is evident are not formed from our verbs to *confer*, *defer*, etc. but from the Latin *conferens*, *deferens*, etc.? It may be answered, that as there is no Latin verb *interfero*, there is not the same reason for accenting this word on the antepenultimate syllable, as there is for the other words: and therefore forming *interference* from our own verb to *interfere*, seems preferable to the forming of a mongrel Latin word, merely to avoid a formative of our own; especially when we have so many words in a similar termination deriving their accent from the verb; as *defiance*, from *defy*; *reliance*, from *rely*; *assurance*, from *assure*, etc. and even in this termination *condolence*, from *condole*; and why not *interference* from *interfere*? Entick's is the only Dictionary in which I have found this very common and useful word; but as Dr. Johnson has not got it, this omission in other Dictionaries is easily accounted for.

INTERLOCUTOR, *in-tēr-lōk-kū-tūr*, *s.* 518. Dialogist, one that talks with another.

§ So great is the tendency of our language to the enclitical accent, that this word, though perfectly Latin, and having the penultimate *u* long, has not been able to preserve the accent on that syllable. Mr. Nares is the only orthoëpist who places the accent on *u*; Mr. Sheridan, Dr. Johnson, Dr. Ash, Dr. Kenrick, Mr. Scott, Mr. Perry, Mr. Barclay, and Entick, accent the antepenultimate syllable. I prefer Mr. Nares's accentuation. — See *Prolocutor*.

INTERLOCUTORY, *in-tēr-lōk-kū-tūr-ē*, *a.* 512. Consisting of dialogue; preparatory to decision.

§ For the last *o*, see *Domestick*.

INTERSTICE, *in-tēr-stīs*, or *in-tēr'-stīs*, *s.* Space between one thing and another.

§ Mr. Sheridan, Dr. Kenrick, Mr. Nares, Buchanan, W. Johnston, Mr. Perry, and Mr. Barclay, place the accent on the second syllable of this word; and Dr. Johnson, Dr. Ash, Mr. Scott, Bailey, and Entick, on the first. I do not hesitate a moment to pronounce this the better accentuation: for as this word must be derived from the noun *interstitium*, and not from the verb *intersto*, the rule so often mentioned, of changing the secondary accent of the Latin word, when shortened into the principal accent of the English word, must take place here. — See *Academy* and *Incomparable*.

It is not easy to conjecture what could be the reason that this major

rity of orthoëpists should be found on the side of the penultimate pronunciation of this word. It is certain that the greater part do but copy from former Dictionaries; but when an uncouth and uncommon pronunciation is adopted, it is generally for some learned reason from the dead languages, which the common inspector is utterly incapable of conceiving. In the present instance, however, there is not the shadow of a reason, from the original Latin, that we should place the accent on the second syllable of *interstice*, which would not oblige us to lay the stress on the same syllable of *interfere*, *intervene*, *intercourse*, *interval*, *superlux*, etc.

INTERVAL, in-tēr-vāl, *s.* Spaces between places, interstice; time passing between two assignable points, remission of delirium or disorder.

§ Dr. Kenrick, of all our orthoëpists, is the only one who accents this word on the second syllable.

INTESTINAL, in-tēs'-tē-nāl, *a.* 88. Belonging to the guts.

§ This word is sometimes pronounced with the accent on the third syllable with the *i* long, because the *i* in the Latin *intestinum* is long; but Dr. Johnson makes it more properly a formative of our own from *intestine*; and even if we were to allow this adjective to be derived immediately from the Latin substantive of the same number of syllables, we may see in Principles, No. 503, *h*, how many exceptions there are to this rule, and how probable it is that this word is one.

INTRINSECAL, in-trīn'-sē-kāl, *a.* Internal, solid, natural, not accidental.

§ This word, derived from the Latin *intrinsecus*, Dr. Johnson tells us, is now, contrary to etymology, generally written *intrinsic*.

To INTROVERT, in-trō-vērt', *v. a.* To turn inwards.

§ This word is not in any Dictionary I have seen, but from its real utility ought to be in all of them. It is peculiarly expressive of that act of the mind which turns our thoughts upon ourselves; and is so happily exemplified by Hannah More, in her *Strictures on Female Education*, as at once to show the beauty of the thought and the propriety of the expression. Speaking of that exquisite sensibility which some females plead as a reason for shunning that distress, in the removing of which it should be exerted, she says, "That exquisite sense of feeling which God implanted in the heart as a stimulus to quicken us in relieving the miseries of others, is thus *introverted*, and learns to consider self as not the agent, but the object of compassion. Tenderness is made an excuse for being hard-hearted; and instead of drying the weeping eyes of others this false delicacy reserves its own selfish tears, for the more elegant and less expensive sorrows of the melting novel, or the pathetic tragedy." Vol. II. p. 128.

INTRUSIVE, in-trōō'-siv, *a.* Intruding, coming into company without invitation.

§ This word has not found its way into any of our Dictionaries, except Scott's and Entick's; but for its legitimacy and utility, the public ear will be sufficient warrant, without any authority to exemplify it.

INVENTORY, in'-vēn-tūr-ē, *s.* 512. An account or catalogue of moveables. — For the *o*, see *Domestick*.

§ Mr. Sheridan, Dr. Ash, Mr. Nares, Mr. Scott, W. Johnston, Mr. Perry, Buchanan, Entick, and Bailey, pronounce this word with the accent on the first syllable; and Dr. Johnson, Dr. Kenrick, and Mr. Barclay, on the second. Dr. Kenrick indeed tells us, that the accent is sometimes placed on the first; which is indeed very apparent from the number of writers I have produced for that accentuation. But

the propriety of this pronunciation is not better supported by authority than by analogy. For if we had an English word from which a word of this kind might be formed, as *declaratory*, *defamatory*, etc. the accent will generally be found to be on the same syllable as in *declare*, *defame*, etc. but if we have no such corresponding English word, and the word of this termination comes from the Latin, as *promontory*, *desultory*, etc. the word then takes the secondary accent we give the Latin words *prómontórium*, *désultórius*, etc. Now though our English verb to *invent* comes from the same parent *invenio* as *inventory*, it is in so different a sense as to have no claim to the parentage. As therefore *inventarium* is the latter Latin word from which this word is derived, and as this has the secondary accent on the first syllable in our pronunciation of Latin, so *inventory* must have the principal accent on the same syllable in English. — See *Academy*, *Incomparable*, etc. Dr. Johnson, indeed, furnishes us with an authority from Shakespeare, against himself;

“I found

“Forsooth an *inventory* thus importing

“The several parcels of his plate.”

To IRK, ěrk, *v. a.* 108.

§ This word is very expressive: it comes from the Islandick *yrk*, work. It is only used impersonally, and signifies to disgust, as, It irks me, I am weary of it.

IRREFRAGABLE, ĩr-rĕf-frá-gá-bl, or ĩr-rĕ-frág-á-bl, *a.* Not to be confuted, superiour to argumental opposition.

§ If we might judge by the uniformity we find in our Dictionaries, there would be no great difficulty in settling the accentuation of this word. Dr. Johnson, Dr. Ash, Dr. Kenrick, Bailey, Entick, W. Johnston, Perry, Barclay, and Buchanan, place the accent on the third syllable; Mr. Scott either on the second or third, with a preference to the latter; and Mr. Sheridan alone places it exclusively on the second. But notwithstanding Mr. Sheridan's accentuation stands single, if I am not much mistaken, it has not only the best usage on its side, but the clearest analogy to support it. It were, indeed, to be wished, for the sake of harmony, that, like the Greeks and Romans, we had no accent higher than the antepenultimate; but language is the *vox populi*. Our accent, in a thousand instances, transgresses these classick bounds, and who shall confine it? In compounds of our own, with the utmost propriety, we place the accent on the fourth syllable from the last, as in *wearisomeness*, *serviceableness*, etc. 501; and a probable reason is given, under the word *Academy*, why we accent so many words from the Latin in the same manner; but be the reason what it will, certain it is, that this custom has prevailed. This prevalence of custom is sufficiently exemplified in the positive of the word in question; *Refragable* is accented by Johnson, Ash, and Bailey, on the first syllable, and would probably have been accented in the same manner by the rest, if they had inserted the word. Buchanan and Barclay, indeed, have the word, and accent it on the second; but their authority is greatly outweighed by the three others. Convinced, therefore, that pronouncing this word with the accent on the second syllable is following that path which the best usage has pointed out, I do not hesitate to dissent from so many authorities, especially when I find the best of these authorities inconsistent; for if we are to place the accent on the first syllable of *Refragable*, why we should remove the accent in *Irrefragable* I cannot conceive. — See *Academy* and *Disputable*.

IRREFUTABLE, ĩr-rĕ-fú-tá-bl, *a.* Not to be overthrown by argument.

§ All our Dictionaries place the accent on the third syllable of this word, nor do I mean to affront such respectable authority, by placing it on the second, as in *irrefragable*, though there is the same reason for both. Let it not be pleaded that we have the verb *refute* in favour of the first pronunciation; this has not the least influence on the words *indisputable*, *irrevocable*, *incomparable*, etc. The reason why *corruptible* and *refractory* ought not to have the accent on the first syllable, arises from the difficulty of pronouncing the uncombinable consonants *pt* and *ct* in syllables not under the stress. — See Principles, No. 517; also the words *Acceptable* and *Refractory*.

IRRELEVANT, *ir-rél-è-vánt*, *a.* Unassisting, unrelieving.

§ This is one of the annual productions of the House of Commons (where new words and money bills naturally originate); but it certainly deserves reception, as it conveys a new idea, which is, that the object to which it relates is supposed to be in a fallen and abject state, and incapable of relief; whereas *unassisting* may relate to an object which indeed wants assistance, but which is still in a militant state, and not overcome. Every new shade of thought, however nice, enriches a language, and may be considered as a real acquisition to it: but this word, as it is generally used in Parliament, seems to signify nothing more than merely *unrelated*; and if this had been expressed by *irrelative*, though not strictly classical, yet a very allowable formation, it would have been of real use; but as it is used at present, it is a pedantick encumbrance to the language. — See *Relevant*.

IRREPARABLE, *ir-rép-pâ-râ-bl*, *a.* Not to be recovered, not to be repaired.

§ This word and its simple *Reparable* come from the Latin *Reparabilis* and *Irreparabilis*, and are pronounced with the accent on the pre-antepenultimate syllable, according to the analogy of words anglicised from the Latin, by dropping a syllable; which is, to place the accent on that syllable which had a secondary stress in our own English pronunciation of the Latin words. — See *Academy* and *Incomparable*.

IRREPTITIOUS, *ir-rép-tish-ûs*, *a.* Encroaching, creeping in.

§ This word is in no Dictionary that I have met with; but it appears to me to deserve a place, as it is the only single word that expresses imperceptible intrusion. Mr. Elphinston seems to use it with precision, where he tells us, in his Principles of the English Language, “that etymology counts the *b* in *crumb* irreptitious, for, not having found it in foreign sources, she cannot see its use at home.” Book I. page 25.

IRREVOCABLE, *ir-rév'-vô-kâ-bl*, *a.* Not to be recalled, not to be brought back.

§ For the reason of accenting this word on the second, and not on the third syllable, see *Academy* and *Incomparable*.

ISLAND, *î-land*, *s.* 458. A tract of land surrounded by water.

§ The *s* in this word and its compounds is perfectly silent.

ISOLATED, *iz'-ô-lâ-téd*, *a.* (*Isolé*, Fr.) A term in architecture, signifying alone, separate, detached.

§ I have not met with this word in any of our English Dictionaries, but have so often heard it in conversation as to induce me to insert it without any other authority than its utility.

ISTHMUS, *îst'-mûs*, *s.* A neck of land joining the peninsula to the continent.

§ I have only made the *h* mute in this word; Mr. Sheridan makes both the *h* and *t* mute, and spells the word *Ismus*. Dr. Kenrick, Mr.

Scott, Mr. Perry, Mr. Barclay, and Mr. Buchanan, pronounce the word as I have done, and, I think, agreeably to the best usage.

JUDGMENT, jûdje'-mênt, *s.* The power of judging; the act of exercising judicature; determination, decision; the quality of distinguishing propriety and impropriety; opinion, notion; sentence against a criminal, condemnation; punishment inflicted by Providence; distribution of justice; the last doom.

§ I am of Dr. Lowth's opinion, that the silent *e* in this and similar words ought to be preserved; and though Dr. Johnson spells *acknowledgment* and *abridgment* without the *e*, he spells *lodgement* with it. Thus rectitude of habit frequently corrects the errors of criticism.

JUSTIFICATIVE, jûs-tîf-ê-kâ-tîv, *a.* Justifying; serving to justify or prove.

§ I know not if I am excusable for inserting this word, which has not as yet found its way into any other Dictionary; but the frequency of seeing the French *Pièces Justificatives* seems to have familiarised it to our ears, and to invite us to the adoption of it. The distance of the accent from the end of the word can be no objection to an English speaker who has so many similar words, such as *significative*, *purificative*, etc. and as we have no single word that will exactly stand in its place, it seems to have a better right to admission than many other words which are found no where but in a Dictionary. — See Principles, No. 512.

JUVENILE, jû-vê-nîl, *a.* 145. Young, youthful.

§ Dr. Kenrick, Mr. Scott, and Mr. Perry, pronounce the *i* short in the last syllable of this word; and Mr. Sheridan, Mr. Buchanan, and W. Johnston, make it long. The former mode is, in my opinion, the more correct. If it should be urged that the *i* is long in the Latin *Juvenilis*, it may be answered, that the same letter is long in the Latin *Hostilis*, *Servilis*, and *Subtilis*, and yet the *i* in *Hostile*, *Servile*, and *Subtile*, is by Mr. Sheridan marked short.

K.

To KEELHALE, kêl'-hâle, *v. a.* To punish in the seamen's way, by dragging the criminal under water on one side of the ship, and up again on the other.

§ This word is more generally, though less properly, pronounced *keelhawl*. — See *To Hale*.

KELSON, kêl'-sûn, *s.* 166. The wood next the keel.

§ A very accurate philologist has informed me, that this word is pronounced regularly in the north-west of England, *Keelsen*; but the very general practice of shortening the vowel of the primitive in the compound may justly make us suspect, that in other parts of the kingdom it is otherwise, 515.

KERCHIEFED, }
KERCHIEFT, } kêr'-tshîft, *a.* Dressed, hooded.

§ These words show the propensity diphthongs have to drop a vowel when not under the accent, 208.

KIMBO, kîm'-bô, *a.* Crooked, bent, arched.

§ This word is generally used with the *a* before it, as, he stood with his arms *akimbo*.

KNEL, nêl, s. 399. The sound of a bell rung at a funeral.

§ I know not why Dr. Johnson has chosen to spell this word with but one *l*, except from its derivation from the Welch *Cnil*: This, however, is but a poor reason for overturning the settled laws of orthography, which have given to *f*, *s*, and *l*, when ending a substantive or verb, the privilege of duplication. — See Introduction to the rhyming Dictionary, page viii.

KNOWLEDGE, nôl-lêdje, or nô-lêdje, s. Certain perception; learning, illumination of the mind; skill in any thing; acquaintance with any fact or person; cognizance, notice; information, power of knowing.

§ Scarcely any word has occasioned more altercation among verbal critics than this. A great appearance of propriety seems to favour the second pronunciation, till we observe a great number of similar words, where the long vowel in the simple is shortened in the compound, and then we perceive something like and idiom of pronunciation, which, to correct, would, in some measure, obstruct the current of the language. To preserve the simple without alteration in the compound, is certainly a desirable thing in language; but when the general tune of the language, as it may be called, crosses this analogy, we may depend on the rectitude of general custom, and ought to acquiesce in it. That the secondary accent shortens the vowel, which was long in the original, appears throughout the language in *proclamation*, *provocation*, etc. 530. That the primary accent does the same in *preface*, *prelate*, *prelude*, etc. is evident; and as *ledge* is no general termination of our own, which is applicable to several words, why should we not consider *knowledge* as a simple, and pronounce it independently on its original quantity? The patrons for the first pronunciation are, Mr. Sheridan, Dr. Kenrick, Mr. Nares, Mr. Barclay, Mr. Elphinston, and Mr. Scott; and for the second, W. Johnston and M. Buchanan. Mr. Perry gives both, but seems to allow the first the preference. — See Principles, No. 328. 515.

L.

LACHRYMATORY, lâk-kre-mâ-tûr-ê, s. A vessel in which tears are gathered to the honour of the dead.

§ For the *o*, see *Domestick*, 512.

LACONICK, lâ-kôn-ik, a. 509. Short, brief.

§ This word is derived from *Lacones*, the Spartans, who inhabited the province of *Laconia*, in Peloponesus, and were remarkable for using few words.

LAMBS-WOOL, lâms-wûl, s. Ale mixed with the pulp of roasted apples.

§ Mr. Elphinston has a no less strange than whimsical derivation of this word from an old French substantive *le moust*, "That the verb *must* should ever have been Scottishly *man*, (as, *ye man doo'd*, for *ye must do it*,) seems indeed as surprising as that the old *le moust* (now *mouit*) the noun *must* should ever have Englishly run into *lamb's wool*, which beats far the change of *Asparagus* into *Sparrow-grass*, or the as elegant as elliptical *grass*." Such a derivation, perhaps, is not impossible; but I should think the more natural, as well as the more easy one, is the resemblance of the soft pulp of an apple to the wool of a lamb. — See *Asparagus*, and the noun *Must*.

LAMINA, lám'-mē-nā, s. Thin plate, one coat laid over another.

§ This word from its derivation from the Latin, and its similar form to *Stamina*, may by some be taken for a plural, as *Stamina* is often for a singular; but it must be observed, that *Lamina* is a noun singular of the first declension; and that if we speak learnedly, we ought to form the plural by *laminæ*; but that if we descend to plain English, it ought to be *Laminas*. — See *Animalcule* and *Stamina*.

To LANCH, lánsh, v. a. To dart, to cast as a lance.

§ This word, says Dr. Johnson, is too often written *Launch*, and is only a vocal corruption of *lance*.

LANDLOPER, lánd'-lò-púr, s. 98. A landman; a term of reproach used by seamen, of those who pass their lives on shore.

§ This word is improved by seamen into the more intelligible word *Landlubber*.

LANSQUENET, lán'-skên-nêt, s. A common foot soldier; a game at cards.

§ This word, as a game at cards, is altered by the vulgar into *Lambskinnet*. This is something, at least, which they understand; and this very intelligibility confirms them in the corruption. — See *Asparagus*.

LANTERN, lán'-túr, s. 98. 418. A transparent case for a candle; a lighthouse, a light hung out to guide ships.

§ This word, says Dr. Johnson, by mistake is often written *Lant-horn*. The cause of this mistake is easy; transparent cases for candles were generally made of horn; and this was sufficient to persuade those who knew nothing of the derivation of the word from the Latin *Lan-terna*, that this was its true etymology. — See *Asparagus*.

LATRIA, lá'-trê-â, s. 92. The highest kind of worship, as distinguished from *Dulia*.

§ This word, by being derived from the Greek *λατρεία* is pronounced by Johnson, and after him by Ash, with the accent on the penultimate syllable; both of them had forgot their Greek in the word *Dulia*, which they accent on the antepenultimate, though derived from *δουλεία*. One of these modes of accentuation must be wrong; and my opinion is, that, as these words are appellatives, we should adopt that accent which Dr. Johnson did when his Greek was out of his head; that is, the antepenultimate. — See *Cyclopædia*.

LATROCINY, lát'-rò-sê-nê, s. Larceny, theft, robbery; a literal version of the Latin *latrocinium*, which was afterwards contracted into *larceny*.

§ It may be observed that Dr. Johnson spells this word with an *e* in the second syllable, while both its Latin and French derivation require, as Mason has shown from Blackstone, that it ought to be written *larciny*.

LAVATORY, lāv'-vâ-túr-ê, s. 512. A wash; something in which parts diseased are washed.

§ For the *o*, see *Domestick*.

To LEAP, lêpe, v. n. 239. To jump, to move upward or progressively without change of the feet; to rush with vehemence; to bound, to spring; to fly, to start.

§ The past time of this verb is generally heard with the diphthong short; and if so, it ought to be spelled *lept*, rhyming with *k pt*. — See *Principles*, No. 369, 370. Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Perry, Mr. Barclay, Mr. Nares, Mr. Smith, and Mr. Elphinston,

pronounce the diphthong in the present tense of this word long, as I have done; and Mr. Elphinston and Mr. Nares make it short, in the preterit and participle. Mr. Sheridan alone makes the present tense short, which, if I recollect justly, is a pronunciation peculiar to Ireland. See *Heard*.

LEASH, lēsh, *v. a.* A brace and a half, a sportsman's term.

§ Sportsmen, like the professors of other arts, often corrupt their technical terms; for we frequently hear this word pronounced like the *lease* of a house. This corruption, however, is not gone so far as to make the true sound pedantick, and therefore ought to be corrected. — See *Clef*.

LEGATE, lēg-gāte, *s.* 91. A deputy, an ambassador; a kind of spiritual ambassador from the Pope.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, and Mr. Perry, pronounce the first syllable of this word short, and Buchanan alone long.

LEGATOR, lēg-gā-tōr', *s.* 166. One who makes a will, and leaves legacies.

§ This word seems to have the accent on the last syllable, the better to distinguish it from its correlative *legatee*.

LEGEND, lē-jēnd, *s.* A chronicle or the register of the lives of saints; any memorial or relation; an incredible unauthentick narrative; any inscription, particularly on medals or coins.

§ This word is sometimes pronounced with the vowel in the first syllable short, as if written *lēd-jēnd*. This has the feeble plea of the Latin word *Lego* to produce; but with what propriety can we make this plea for a short vowel in English, when we pronounce that very vowel long in the Latin word we derive it from? The genuine and ancient analogy of our language, as Dr. Wallis observes, is, when a word of two syllables has the accent on the first, and the vowel is followed by a single consonant, to pronounce the vowel long. It is thus we pronounce all Latin words of this kind; and in this manner we should certainly have pronounced all our English words, if an affectation of following Latin quantity had not disturbed the natural progress of pronunciation. — See *Drama*. But, besides this analogy, the word in question has the authority of Mr. Sheridan, Mr. Scott, W. Johnston, Bailey, Entick, Perry, and Buchanan, on its side. Dr. Kenrick and Dr. Ash are the only abettors of the short sound.

LEGENDARY, lēd-jēn-dā-rē, *a.* Pertaining to a legend.

§ As the preceding word has, by the clearest analogy, the vowel in the first syllable long, so this word, by having the accent higher than the antepenultimate, has as clear an analogy for having the same vowel short, 530. 535. This analogy, however, is contradicted by Dr. Ash, W. Johnston, Mr. Scott, Entick, Buchanan, and Perry who make the vowel *e* long, as in *Legend*. As Dr. Johnson's accentuation does not determine the quantity of the vowel, his not inserting this word is, in this case, no loss; but Mr. Sheridan's omission of it deprives us of a valuable opinion.

To LEGISLATE, lēd-jis-lāte, *v. a.* To enact laws.

§ This word is neither in Johnson nor Sheridan. For the pronunciation of the first syllable, see the following word:

LEGISLATURE, lēd-jis-lā-tshūre, *s.* 461. The power that makes laws.

§ Some respectable speakers in the House of Commons pronounce the *e* in the first syllable of this word long, as if written *Leegislature*,

and think they are wonderfully correct in doing so, because the first syllable of all Latin words, compounded of *Lex*, is long. They do not know that, in pronouncing the word in this manner, they are contradicting one of the clearest analogies of the language; which is, that the antepenultimate, and secondary accent, shorten every vowel they fall upon, except *u*, unless they are followed by a diphthong, 534, 535. This analogy is evident in a numerous catalogue of words ending in *ity*, where the antepenultimate vowel is short in English, though long in the Latin words whence they are derived, as *serenity*, *divinity*, *globosity*, etc. The same may be observed of the words *declamatory*, *deliberative*, etc. where the two second syllables are short in English, though long in the Latin *declamatorius*, *deliberativus*, etc. Even the words *liberal* and *liberty*, if pronounced with their first syllables long, as in the Latin words *liberalis* and *libertas*, ought to be sounded *lye'beral* and *lye'berly*. If, therefore, we consider the accent on the first syllable of *legislator*, *legislature*, or *legislative*, either as primary or secondary, we find a clear analogy for shortening the vowel; nor can we have the least reason for lengthening it, which will not oblige us in the same manner to lengthen the first vowel of *lenitive*, *pedagogue*, *pacification*, and a thousand others. — See Principles, No. 530. 535; Mr. Sheridan, Dr. Kenrick, Mr. Scott, and Mr. Perry, mark the *e* in the first syllable of this word and its relatives short; W. Johnston only marks them long. From Entick we can gather the quantity of this vowel in no word but *legislate*, where he makes it long, and Ash, Bailey, and Buchanan, do not mark it either way. These authorities sufficiently show us the general current of custom: and the analogies of the language sufficiently show the propriety of it.

LEISURE, lē'-zhūre, *s.* 251. Freedom from business or hurry; vacancy of mind; convenience of time.

§ Mr. Sheridan, Mr. Scott, Mr. Perry, Dr. Kenrick, and Mr. Smith, pronounce the diphthong in this word long; and Mr. Nares, Mr. Elphinston, and Mr. Barclay; short. The first manner is, in my opinion, preferable.

LEPER, lēp'-pūr, *s.* 98. One infected with a leprosy.

§ All our orthoëpists are uniform in pronouncing this word with the first syllable short, as in *leprosy*.

LEPORINE, lēp'-pō-rīne, *a.* Belonging to a hare, having the nature of a hare.

§ Mr. Sheridan has marked the *e* in the first syllable of this word long, without even the flimsy plea of Latin quantity to support it. Mr. Perry, Entick, and Dr. Ash, are the only other orthoëpists from whom we can gather the pronunciation of this letter. The two first are for the short sound, and the last for the long one. But the short sound is so agreeable to analogy, as to want no authorities to support it. — See Principles, No. 530. 535.

LEST, lēst, or lēest, *conj.* That not; for fear that.

§ Almost all our orthoëpists pronounce this word both ways; but the former seems to be by much the more general. This word is derived from the adjective *least*: but it is not uncommon for words to change their form when they change their class. Dr. Wallis's advice to spell the superlative of little *lessest*, has not yet been followed, and probably never will; and therefore there is no necessity for Dr. Lowth's expedient to distinguish these words by spelling the conjunction *least*, like the adjective. But why we should sound the *e* long, contrary to the analogy of spelling, while such a pronunciation confounds the conjunction and the adjective, cannot be conceived. The second pronunciation, therefore, ought to be exploded.

LEVANT, lē-vānt', s. 494. The east, particularly those coasts of the Mediterranean east of Italy.

§ Milton has used this word as an adjective, with the accent on the first syllable; and Dr. Ash and Mr. Barclay explain it by Rising up, or becoming turbulent.

"Forth rush the Levant and the Ponent winds."

In this case, also, the vowel *e* ought to have the long sound. — See *Legend*.

LEY, lēē, s. A field.

§ This word and *Key* are the only exceptions to the general rule of pronouncing this diphthong when the accent is on it. — See *Principles*, No. 269.

LIE, lī, s. 276. Any thing impregnated with some other body, as soap or salt.

§ I have differed from Mr. Sheridan, and agree with every other orthoëpist in giving this word the same sound as *lie*, a falsehood.

LIENTERY, lī-ēn-tēr-rē, s. A particular looseness, wherein the food passes suddenly through the stomach and guts.

§ For the propriety of accenting this word on the first syllable, see *Dysentery*. That *Dysentery*, *Mesentery*, and *Lientery*, ought to have the same accentuation, can scarcely be doubted; and yet, if we consult our dictionaries, we see an unaccountable diversity.

Dys'entery, { Mr. Sheridan, Mr. Nares, Mr. Scott, W. Johnston,
Perry, Entick, Bailey, Barclay.

Dysen'tery, { Dr. Johnson, Dr. Ash, Dr. Kenrick, Buchanan,
Fenning.

Mes'entery, { Mr. Sheridan, Buchanan, Dr. Ash, Barclay, Entick,
Kenrick.

Mesen'tery, Bailey, Fenning.

Li'entery, { Dr. Johnson, Dr. Kenrick, Mr. Sheridan, Dr. Ash,
Buchanan, Entick.

Lien'tery, Bailey, Barclay, Fenning.

LIEUTENANT, lēv-tēn-nānt, s. 285. A deputy, one who acts by vicarious authority; in war, one who holds the next rank to a superiour of any denomination.

§ This word is frequently pronounced by good speakers as if written *Livtenant*. The difference between the short *i* and short *e* is so trifling as scarcely to deserve notice: but the regular sound, as if written *Lewtenant*, seems not so remote from the corruption as to make us lose all hope that it will in time be the actual pronunciation.

LIFEGUARD, life-gyārd', s. 92. The guard of a king's person.

§ This word is vulgarly pronounced *Liveguard*, as if opposed to a *Deadguard*.

LILACH, lī-lāk, s. A tree.

§ This word is pronounced by the vulgar as if written *Laylock*. The word comes from the French, and the corruption seems to have obtained in the same manner as in *China*, but not so universally. — See *China*.

LINEAGE, līn-nē-āje, s. 113. Race, progeny, family.

§ Though I do not consider the *ea* in this and the following words as a diphthong, they are, in colloquial pronunciation, squeezed so close

together as almost to coalesce. This semi-syllable separation (as it may be called) is, perhaps, not improperly expressed by spelling the words *lin-yage*, *lin-yal*, etc.

LIONESS, li'-ūn-nēs, *s.* A she lion.

§ There is a propensity pretty general of pronouncing the *e* in this and similar words like short *i*: but this pronunciation, however pardonable in light colloquial speaking, would, be inexcusable in reading or deliberate speaking.

LIT, lit. The pret. of *To Light*.

§ The regular form of this word is now the most correct.

LITHESOME, lith'-sūm, *a.* Pliant, nimble, limber.

§ This word, in colloquial use, has contracted the *i* in the first syllable, and changed the *th* into *s*, as is written *lissum*. This contraction of the vowel may be observed in several other words, and seems to have been a prevailing idiom of our pronunciation. — See Principles, No. 328. 515.

LOAM, lōme, *s.* 295. Fat unctuous earth, marl.

§ This word is vulgarly pronounced as if written *loom*; this pronunciation, however, is not only at variance with the best usage, but with the most probable etymology. Junius spells it *lome*, as it undoubtedly ought to be pronounced.

To LOW, lōu, or lō, *v. n.* To bellow as a cow.

§ Mr. Sheridan, Mr. Scott, Mr. Buchanan, W. Johnston, and Mr. Barclay, pronounce this word in the last manner; but Dr. Johnson, Dr. Keurick, Mr. Nares, and Mr. Perry, in the first: and that this is the true pronunciation there is little doubt; not only as it is the more general sound of the diphthong, 323, but as it is more expressive of the thing signified. The other sound is, in my opinion, a novelty, and ought to be exploded. Without laying much stress on Dryden's rhyme, it seems to confirm this opinion.

“Fair lō grac'd his shield; but lō now,

“With horns exalted stands, and seems to *low*.”

To LOWER, lōū'-ūr, *v. n.* 323. To appear dark, stormy, and gloomy, to be clouded; to frown, to pout; to look sullen.

§ Whether this word comes from the Dutch *loeren*, to look askance, or from the English word *lower*, signifying to look *low*, as the sky seems to do when it is heavy and thick with clouds, (which is the much more probable derivation;) it certainly cries aloud for a different spelling from *lower*, to make *low*. For the reasons, see the words *Flower* and *Flour*; *Bowl* and *Form*.

LUMBAGO, lūm-bā'-gō, *s.* Lumbagos are pains very troublesome about the loins and small of the back.

§ This word is often pronounced with the Italian sound of *a*, as heard in *father*; but this mode of pronouncing the accented *a*, in words from the Latin, has been long and justly exploded.

LUSORY, lū'-sūr-ē, *a.* Used in play.

§ For the *o*, see *Domestick*.

LUTESTRING, lūte'-string, *s.* Lustring, a shining silk.

§ This corruption of *Lutestring* for *Lustring* seems beyond recovery, and must be ranked with *Asparagus*, *Cucumber*, etc. which see.

LUXURY, lūk'-shū-rē, *s.* Voluptuousness, addictedness to pleasure luxuriance, exuberance; delicious fare.

§ For an investigation of the true pronunciation of this and the preceding words †, see Principles, No. 479.

M.

MACHINIST, mā-shēen'-ist, s. A constructor of engines or machines.

§ Some minor critics of the lowest form pronounce the first syllable of this word as in *Machinal*, *Machination*, etc. with the first syllable, as if spelled *Mack*; but this arises from an ignorance of their respective etymologies; the former words are derived from the Latin; and *Machinist* is a formation of our own from the French word *Machine*.

MAGGOTTY, māg'-gūt-ē, ad. Full of maggots; capricious, whimsical.

§ This word and its compounds, having the accent on the first syllable, ought to be spelled with one *t* only. See *Bigoted*.

MALEADMINISTRATION, māle-ād-mīn-nīs-trā'-shūn, s. Bad management of affairs.

§ I have given the first syllable of this and the succeeding words †, compounded of *male*, the long sound of *a*, because I look upon *male* as a prefix not alterable in its sound in words of our own composition, any more than *arch*, *fore*, *mis*, *pre*, or *vice*: *arch* and *fore* are used separately as adjectives, which is not the case with *male*; but *mis*, *pre*, and *vice*, are never used out of composition, and are therefore exactly under the same predicament as *male*. *Dis* not being a prefix of our own which we can apply to words at pleasure, alters the sound of *s* according to the presence or absence of the accent, or the nature of the succeeding consonants, see *Dis*; but *mis* being applicable to any words, never alters the sound of *s*, 426. *Pre*, when prefixed to words of our own, *pre-conceived*, *pre-supposed*, etc. never shortens the vowel, 530, 531, 532; and *vice* in *vice-president*, *vice-admiral*, etc. might as well be changed into *vis-president*, and *vis-admiral*, as *male-content* and *male-practice* into *malcontent* and *malpractice*. But though almost all our Pronouncing Dictionaries adopt the short sound of *a*, and some even leave out the *e*, yet as analogy is so decidedly in favour of the long sound, and custom is not unanimous, the long sound ought certainly to have the preference with all who aim at correctness and consistency. W. Johnston is the only one who adopts this pronunciation; and Barclay, by putting a hyphen after *male*, seems to favour it. If custom has decided in favour of the short sound of *a*, the *e* ought to be omitted in writing, and then the spelling and sound would not be at variance; but as this would lead to incurable evils in language, the pronunciation ought rather to conform to the orthography. — See *Bowl*

It must be carefully observed, that formatives of our own, as *male-content*, *male-practice*, etc. are under a very different predicament from *malversation*, a pure French word, and *malevolent* from the Latin *malevolus*.

MALL, mēl, s. A stroke, a blow. Obsolete. A kind of beater or hammer; a walk where they formerly played with malls and balls.

§ This word is a whimsical instance of the caprice of custom. Nothing can be more uniform than the sound we give to *a* before double *l* in the same syllable; and yet this word, when it signifies a wooden hammer, has not only changed its deep sound of *a* in *all* into the *a* in *alley*, but has dwindled into the short sound of *e* in *Mall*, a walk in St. James's Park, where they formerly played with malls and balls, and from which it had its name; and to crown the absurdity, a street parallel to this walk is spelt *Pall Mall*, and pronounced *Pellmell*, which confounds its origin with the French adverb *pele mele*. For Bailey appears to derive the name of the street justly from *pellere malleo*, to strike

with a mallet. That this word was justly pronounced formerly, we can scarcely doubt, from the rhymes to it:

"..... With mighty *mall*

"The monster merciless him made to fall."

Spencer.

"And give that reverend head a *mall*

"Or two or three against the wall."

Hudibras.

As a corroboration of this, we find a large wooden club used for killing swine, called and spelt a *mall*, rhyming with *all*; and the verb signifying to beat or bruise is spelt and pronounced in the same manner. The word *mallet*, where the latter *l* is separated from the former, is under a different predicament, and is pronounced regularly. — See *Principles*, No. 85.

MAMMILLARY, mām'-mīl-lā-rē', *a.* Belonging to the paps or dugs.

§ I have departed from Mr. Sheridan, Mr. Scott, Mr. Perry, Entick, Dr. Ash, Dr. Kenrick, and Dr. Johnson, in the accentuation of this word, and agree with Mr. Nares and Bailey in placing the stress upon the first syllable of this and similar words, and as Dr. Johnson himself has done on *Axillary*, *Maxillary*, *Papillary*, and *Capillary*; and as all our orthoëpists but Dr. Kenrick on *Miscellany*. — See *Academy*.

MANCHINEEL, mântsh-in-ēēl', *s.* A large tree, a native of the West Indies.

§ I do not hesitate to place the accent on the last syllable of this word, as this stress, not only its form, but the best usage, seems to require. Dr. Johnson and other orthoëpists place the accent in the same manner, contrary to Mr. Sheridan, who places it on the first syllable.

MANDARIN, mán-dā-rēēn', *s.* 112. A Chinese nobleman or magistrate.

§ Dr. Johnson, and the other lexicographers after him, spell this word without the final *e*. It may be observed, that most of the names from the East came to us by missionaries, and the first accounts we have of these countries are from the French, which accounts for the manner in which we always hear it pronounced.

MANKIND, mán-kyīnd', *s.* 498. The race or species of human beings. See *Guard*.

§ This word is sometimes improperly pronounced with the accent on the first syllable, and is even marked so by Dr. Ash. Milton, with his usual license, sometimes places the accent in this manner:

"..... where he might likeliest find

"The only two of *mankind*, but in them

"The whole included race his purpos'd prey."

But Pope, in this particular, is a better guide, both in prose and verse:

"The proper study of *mankind* is man. *Essay on Man.*

It may be asked, indeed, why *mankind* should not have the accent on the first syllable as well as *womankind*; it may be answered, that it has, when it is to distinguish it from *womankind*; but when it is used absolutely, it includes *womankind*; and to avoid the distinction which an accent on the first syllable would imply, it very properly throws the accent on the general, and not on the specific part of the word, 521.

MANOEUVRE, mán-ō'-vūr', *s.* An Attempt, out of the common course of action, to relieve ourselves, or annoy our adversary; and generally used in maritime affairs.

§ This word, though current in conversation and really useful, is in no Dictionary I have met with. The triphthong *oeu* has no correspondent sound in our language, and I have given it what I thought the nearest to it; but as the word seems to be universally adopted, it ought

to be anglicised, and may be safely pronounced as I have marked it, by those who cannot give it the exact French sound.

MANTUA, mân'-tshû-â, s. 333. A lady's gown.

§ Dr. Johnson says this word was probably corrupted from the French *manteau*. and Mr. Elphinston, in his zeal for an homophonous orthography, as it may be called, says, "*Manteau*, not *Mantua*, having given title to the silk, the maker of *mantoes*, or *mantows*, will have the honour of leading the fashions at the court of truth, when, under so glorious patronage, she announces herself a *Mantoemaker*, or *Mantowmaker*. *Padudsoy* is a similar falsification of *Podesoy*, the English offspring of the French *Pou de soie*. The Italian cities are much obliged to affectation for having so long complimented them at her own expense. Guided by etymology, she had no business with the sound; and a stranger to analogy was not likely to know, that a *mantel*, *mantoe*, or *cloke*, was probably the first silken task of the English *Mantoemaker*."

MARANATHA, mâr-â-nâth'-â, s. 92. It was a form of denouncing a curse, or anathematizing among the Jews.

§ Mr. Sheridan, in placing the accent on the second syllable of this word, differs from Dr. Johnson, and every other orthoëpist, who uniformly accent the word on the third syllable, as I have done.

MARIGOLD, mâr-rê-gôld, s. 81. A yellow flower.

§ The *a* in the first syllable of this word is, by Mr. Sheridan and Mr. Buchanan, pronounced long and slender, as in the proper name *Mary*: and this is supposed to be the true sound, as it is imagined the flower was dedicated to the Blessed Virgin: but Mr. Scott, Mr. Perry, and W. Johnston, give the *a* the short sound, as in *marry*; and in this they appear not only more agreeable to general usage, but to that prevailing tendency of shortening the antepenultimate vowel, which runs through the language, 503. 535. Losing the simple in the compound can be no objection, when we reflect on the frequency of this coalition, 515. Nor is it unworthy of observation, that *gold*, in this word, preserves its true sound, and is not corrupted into *gould*.

MASQUERADER, mäs-kûr-râ'-dûr, s. 415. A person in a mask.

§ This word ought to have been added to the catalogue of exceptions, see Principles, No. 415.

MASTER, mâ'-stûr, s. 76. 98. One who has servants, opposed to man or servant; owner, proprietor; a ruler; chief, head; possessor; commander of a trading ship; a young gentleman; a teacher; a man eminently skillful in practice or science; a title of dignity in the universities, as, Master of Arts.

§ When this word is only a compellation of civility, as Mr. Locke, Mr. Boyle, etc. the *a* is sunk, and an *i* substituted in its stead, as if the word were written *Mister*, rhyming with *sister*. Any attempt to approach to the sound of *a*, by pronouncing it *mester* or *muster*, ought to be carefully avoided as a provincial pronunciation.

MASTICATORY, mäs-tê-kâ-tûr-ê, s. 512. A medicine to be chewed only, not swallowed.

§ For the *o*, see *Domestick*.

MATRICE, mâ'-trîs, s. 140. 142. The womb, the cavity where the foetus is formed; a mould, that which gives form to something enclosed.

§ When this word signifies the mould in which letters are cast, it is called by the founders a *Matris*.

MATRIMONY, mā'-trē-mūn-ē, *s.* Marriage, the nuptial state.

§ For the *o*, see *Domestick*. — For the accent, see *Academy*.

MATRONAL, mā'-rō-nāl, or mā'-trō-nāl, *a.* Suitable to a matron, constituting a matron.

§ I have excluded Mr. Sheridan's pronunciation, which makes the two first syllables of this word exactly like *matron*, because the word is a primitive in our language, derived from the Latin *matronalis*, and therefore, according to English analogy, when reduced to three syllables, ought to have the accent on the antepenultimate, see *Academy*; and this accent has, in simples, always a shortening power, 503. 535: The second pronunciation, though not so strictly agreeable to analogy as the first, is still preferable to Mr. Sheridan's. *Matronish* and *matronly* ought to have the first vowel and the accent as in *matron*, because they are compounds of our own; but we do not subjoin *al* to words as we do *ish* and *ly*, and therefore words of that termination are under a different predicament. Something like this seems to have struck Mr. Sheridan and Dr. Johnson when they accented the word *Patronal*: for though this word is exactly of the same form, and is perfectly similar in the quantity of the Latin vowels, we find *matronal* marked with the accent upon the first syllable, and *patronal* on the second. From Dr. Johnson's accentuation we cannot collect the quantity of the vowel; his authority, therefore, in the word in question, is only for the accent on the first syllable. To him may be added, Mr. Scott, Mr. Perry, and Entick, who accent and sound the *a* as Mr. Sheridan has done. Dr. Ash alone seems to favour the pronunciation I have given.

MAUND, mānd, *s.* 214. A hand basket.

§ Mr. Sheridan and Mr. Perry give the sound of *a* in *all* to this word. Dr. Kenrick gives both the *a* in *hard* and that in *all*, but prefers the first. — See *Taunt*.

To MAUNDER, mān'-dūr, *v.* *a.* 214. To grumble, to murmur.

§ Mr. Sheridan, Buchanan, W. Johnston, and Mr. Perry, pronounce the diphthong in this word as in *Maund*; but Mr. Nares and Mr. Elphinston, whose opinion in this point is of the greatest weight, pronounce it as I have marked it. — See *Taunt*.

MAXILLAR, māg-zīl'-lār, 478.

MAXILLARY, māks'-il-lār-ē, 477.

} *a.* Belonging to the jaw bone.

§ There is a diversity in the pronunciation of this word, which makes it necessary to recur to principles to decide which is best. Dr. Johnson, Mr. Sheridan, Mr. Nares, and Mr. Barclay, accent it on the first syllable; and Dr. Ash, Dr. Kenrick, W. Johnston, Bailey, and Entick, on the second: and notwithstanding this majority, I am of opinion that the first manner is right. For though *Maxillary* and the other similar words of this termination are of the same number of syllables with the Latin words from which they are derived, as *Maxillaris*, *Capillaris*, etc. 503, *e*; yet as our language has an aversion to the accent on the *a* in these terminations which have the accent in the Latin words, 512, it seems agreeable to our own analogy to place the stress on that syllable to which we give a secondary stress in the original word, and that is the first. — See *Academy* and *Mammillary*.

MAYORALTY, mā'-ūr-āl-tē, *s.* The office of a mayor.

§ This word is subject to the same corrupt pronunciation as *Admiralty*; that is, as if it were written *Mayeraltry*.

MEDIATORIAL, mē-dē-ā-tō-rē-āl,

MEDIATORY, mē-dē-ā-tūrē,

} *a.* Belonging to a mediator.

§ For the *o*, see *Domestick*. — For the accent, see No. 512.

MEDICAMENT, mēd'-ē-kā-mēnt, s. Any thing used in healing, generally topical applications.

§ All our orthoëpists, but Bailey, pronounce this word with the accent on the first syllable; but my judgement much fails me if the true pronunciation ought not to be with the accent on the second, as in *Predicament*. My reason is, that this is the syllable on which we place the secondary accent in pronouncing the Latin words *medicamentum* and *predicamentum*; and it has often been observed, that this is our guide for accenting English words formed from the Latin by dropping a syllable. — See *Academy*.

MEDICINAL, { mē-dis'-ē-nāl, } a. Having the power of healing, hav-
 { mēd'-ē-si'-nāl, }
 ing physical virtue; belonging to physick.

§ Dr. Johnson tells us, that this word is now commonly pronounced *medicinal*, with the accent on the second syllable, but more properly and more agreeably to the best authorities *medicinal*. If by the best authorities Dr. Johnson means the Poets, the question is decided; but I look upon Poets to be the worst authorities in this case, by the very rules of their art, a license is given them to depart from the general pronunciation; and that they often avail themselves of this license, cannot be disputed. But if by *more properly* Dr. Johnson alludes to the long *i* in the Latin *medicinus* or *medicinalis*, nothing can be more inconclusive. If the word be perfectly Latin, as well as English, we generally place the accent on the same syllable as in the original, as *acumen*, *decorum*, etc. but frequently otherwise, as *orator*, *senator*, *character*, etc. But if this Latin accentuation were to be servilely followed in Latin words anglicised, we should overturn the whole fabrick of our pronunciation. Thus, *doctrinal*, *pastoral*, etc. etc. must have the accent on the second syllable instead of the first, and nothing but confusion would ensue. The truth is, the strong tendency of our language is to an antepenultimate accent, 503; and it is with reluctance we ever place it lower, except in words of our own composition, or where the latter syllables have either an assemblage of consonants or a diphthong; yet even in this case we find the antepenultimate accent sometimes prevail, as *ancestor*, *amnesty*, *magistrate*, etc. and *counterpoise*, *porcelain*, *chamberlain*, *interreign*, etc. So that by attempting to bring our pronunciation under the laws of the Latin language, we disturb and pervert it. Let Poets, therefore, who have, and, perhaps, in some cases, ought to have, a language different from prose, enjoy the privilege of their art, and while we are reading them let us conform to their rules; but let us not strive against the general current of prosaick pronunciation, which is always right, and which is equally negligent of the peculiarities of Poets, and the pedantry of ancient derivation. The antepenultimate accentuation of this word is supported by Dr. Ash, Dr. Kenrick, Mr. Perry, Mr. Smith, W. Johnston, Barclay, Bailey, Fenning, and Entick. Mr. Scheridan gives both, and, by placing this accentuation first, seems to prefer it to the other. — See *Indecorous* and *Inimical*.

MEDICINE, mēd'-dē-sin, s. Any remedy administered by a physician.

§ All our orthoëpists tell us that this word is generally pronounced in two syllables, as if written *medcine*. That so gross a vulgarism should gain ground in our language, is an imputation on our national taste. Our poets, who, when tortured for a word, often torture a word to ease themselves, are generally guilty of one part only of the cruelty of Procrustes, and that is of shortening such words as are too long for their verse; and the mutilations too often slide into our prosaick pro-

nunciation: but against this abuse every accurate speaker ought to be on his guard. Nay, Cowley, as Mr. Nares informs us, crushes *medical* into two syllables; and instances from Milton of this kind are innumerable.

Mr. Elphinston adopts the dissyllable pronunciation as more agreeable to its immediate origin, the French *médecine*: but as we preserve the *i* in this word, the Latin *medicina* seems its more authentick original, and demands the sound of the *i* in *medicine* as much as in *ominous*, *mutinous*, and *original*, which Shakespeare and Milton sink in the same manner as the word in question.

MEDULLAR, $\text{mē}^1\text{-dūl}^2\text{'-lār}^4$, }
 MEDULLARY, $\text{mēd}^2\text{'-ūl-lār}^4\text{-ē}^1$, } a. Pertaining to the marrow.

§ I differ from all our orthoëpists in the accentuation of this word; for though they are uniform here, they differ so much from each other in similar words, as to show they are not very sure of their principles. My reasons for accenting the first syllable of this word are the same as for the same accentuation of *Maxillary* and *Papillary*, which see.

MEMOIR, { $\text{mē}^1\text{-mōir}^3$, }
 { $\text{mēm}^1\text{'-wār}^3$, } s. An account of transactions familiarly written; account of any thing.

§ This word was universally, till of late, pronounced with the accent on the second syllable, as Dr. Johnson, W. Johnston, Dr Kenrick, Barclay, Bailey, Buchanan, Fenning, and Perry have marked it. Some speakers have endeavoured to pronounce it with the accent on the first, as we find it marked in Mr. Nares, Dr. Ash, Scott, and Entick: but this is an innovation unsuitable to the genius of our pronunciation; which, in dissyllables having a diphthong in the last, inclines us to place the accent on that syllable, as much as in *devoir*, which we find accented on the last by all our orthoëpists without exception.

MENAGE, $\text{mē}^1\text{-nāzhe}^2$, s. A collection of animals.

§ This word is perfectly French; nor can we express their soft *g* any other way than by *zhe*.

MERCHANT, $\text{mēr}^2\text{'-tshānt}^1$, s. 352. One who trafficks to remote countries.

§ Mr. Sheridan pronounces the *e* in the first syllable of this word, like the *a* in *march*; and it is certain that, about thirty years ago, this was the general pronunciation; but since that time the sound of *a* has been gradually wearing away; and the sound of *e* is so fully established, that the former is now become gross and vulgar, and is only to be heard among the lower orders of the people. It is highly probable that, however coarse this sound of *e* may now seem, it was once not only the common pronunciation, but the most agreeable to analogy. We still find, that the vowel *i* before *r*, followed by another consonant, sinks into a broader sound by taking the short sound of *e*, which is really the short sound of a slender *a*, as *virgin*, *virtue*, etc.; and it is a similar alteration which takes place in the *e* before *r*, followed by another consonant, in *clerk*, *serjeant*, *Derby*, etc. where this vowel falls into the broader sound of the Italian *a*. *Sermon*, *service*, *vermin*, etc. are still pronounced by the vulgar, as if written *sarmon*, *sarvice*, *varment*, etc.; and this was probably the ancient manner of pronouncing every *e* in the same situation. This analogy is now totally exploded; and, except *clerk*, *serjeant*, and a few proper names, we have scarcely another word in the language where the *e* has not its true sound. But instead of saying with Mr. Nares, that *merchant* has returned to the proper sound of *e*, we may with greater probability assert, that this and every word

of the same form have acquired a sound of *e*, which they never had before, and which, though a feebler and a shorter sound, conduces to the simplicity and regularity of our pronunciation. Dr. Kenrick concurs, in my opinion, that pronouncing the *e* in this word like *a* is vulgar, and every other orthoëpist, who gives the sound of the vowels, marks it as I have done.

MERCY, mēr'-sē, *s.* 95. Tenderness, clemency, unwillingness to punish; pardon; discretion, power of acting at pleasure.

§ The vulgar pronounce this word as if spelled *marcy*; many above the vulgar pronounce is as if written *murcy*; but there is a delicate shade of difference between this and the true sound of *e*, which must be carefully attended to.

MERMAID, mēr'-made, *s.* A sea woman.

§ The first syllable of this word is frequently pronounced like the noun *mare*; but this is a vulgarism which must be carefully avoided.

METAL, mēt'-tl, *s.* A hard compact body, malleable and capable of fusion. The metals are six in number; first, gold; second, silver; third, copper; fourth, tin; fifth, iron; and sixth, lead. Some have added *mercury*, or quicksilver, to the number of metals; but as it wants malleability, the criterion of metals, it is more properly ranked among the *semi-metals*. Courage, spirit.

§ As the metaphorical sense of this word, *courage* and *spirit*, has passed into a different orthography, *mettle*; so the orthography of this sense has corrupted the pronunciation of the original word, and made it perfectly similar to the metaphorical one. It is almost the only instance in the language where *al* is pronounced in this manner, and the impropriety is so striking as to encourage an accurate speaker to restore the *a* to its sound, as heard in *medal*. — See *Spittal*.

METALLINE, mēt'-tāl-line, *a.* Impregnated with metal; consisting of metal,

§ Mr. Sheridan, Dr. Johnson, Dr. Ash, and Bailey, accent the second syllable of this word; but Dr. Kenrick, W. Johnston, Mr. Scott, Buchanan, Barclay, Fenning, and Entick, the first. I do not hesitate to pronounce the latter mode the more correct; first, as it is a simple in our language, and, having three syllables, requires the accent on the antepenultimate, notwithstanding the double *l*, see *Medicinal*. In the next place, though there is no *metallinus* in Latin, it ought to follow the analogy of words of that termination derived from the Latin, as *Crystallinus*, *Serpentinus*, etc. which, when anglicised, lose the last syllable, and remove the accent to the first, see *Academy*. — For the *i* in the last syllable, see Principles, No. 148, 149.

METALLURGY, mēt'-tāl-lŭr-jē, *s.* The art of working metals, or separating them from their ore.

§ This word is accented three different ways by different orthoëpists. Dr. Johnson, Barclay, Fenning, and Perry, accent it on the second syllable; Sheridan, Buchanan, and Bailey, on the third; and Ash, Scott, Nares, and Entick, on the first; and Kenrick on the first and third. The accent on the first seems to me the most correct. Bailey derives this word from the Greek μεταλλουργία; and words of this form, upon dropping a syllable when anglicised, remove the accent higher, as *philosophy*, *philology*, etc. from Φιλοσοφία, Φιλολογία. The accent thus removed, in enclitical terminations, 513, generally falls upon the antepenultimate syllable, unless in the two succeeding syllables there are uncombinable consonants, as *chiromancy*, *oligarchy*; and in this case, for the ease of pronunciation, the accent generally rises to the next syllable, which throws a secondary or alternate accent on the penultimate,

and by this means gives the organs a greater force to pronounce the un-combinable consonants than if they immediately followed the principal stress. See Principles, No. 517. 519.

METEOROSCOPE, mé-té-ô-rôs-kôpe, *s.* An Instrument for taking the magnitude and distances of heavenly bodies.

§ This word, though formed from the Greek, has, like *telescope*, anglicised its termination, and therefore ought not to have its final *e* sounded in a distinct syllable, as Mason's example from Albumazar has pronounced it.

METONYMY, mé-ton-é-mé, or mét-ô-nim-é, *s.* A rhetorical figure, by which one word is put for another, as the matter for the materiate; He died by steel, that is, by a sword.

§ Authorities for the two different ways of accenting this word are so nearly balanced, that it is hard to say which preponderates. Dr. Johnson, Dr. Kenrick, Dr. Ash, Mr. Perry, Buchanan and Bailey, are for the first; and Mr. Sheridan, Mr. Nares, W. Johnston, Mr. Scott, Mr. Barclay, Entick, and Gibbons, the author of the *Rhetorick*, for the last. In this case the ear and analogy ought to decide. I have no doubt that the accent on the first syllable was the ancient mode of pronouncing this word as we find it so accented in almost all the systems of *Rhetorick* published several years ago for the use of schools: and as these words from the Greek were generally pronounced in the Latin manner; that is, the accent on the antepenultimate, as in *Metonymia*, and not on the penultimate, as in *Μετωνυμία*, the secondary accent naturally fell on the first syllable, which is naturally become the principal of the English *Metonymy*, 503, see *Academy*. But that the ear is pleased with the antepenultimate accent cannot be doubted; and that this word has as great a right to that accent as *lipothymy*, *homonymy*, *synonymy*, etc. is unquestionable. Besides, the enclitical accent, as this may be called, is so agreeable to the ear, that, without evident reasons to the contrary, it ought always to be preferred. — See Principles, No. 513. 518, 519.

MIASM, mi'-âzm, *s.* *Μίασμα*, *Greek*. A particle or atom, supposed to arise from distempered, putrefying, or poisonous bodies.

§ The plural of this word, in plain English, is *miasms*; if we choose to be learned, and use the Greek singular *miasma*, we must make the plural *miasmata*. — See *Stamina*.

MICHER, mitch'-ûr, *s.* A lazy loiterer, who skulks about in corners and by-places, a hedge-creeper.

§ This word, and the verb from which it is derived, are in Ireland pronounced with the short *i*, as Mr. Sheridan has marked it; but I am much mistaken if it is not in England pronounced with the long *i*, as more agreeable to the orthography. There is a character in the farce of the Stage Coach, written by Farquhar, called *Micher*, and this I recollect to have heard with the *i* pronounced long.

MICROGRAPHY, mi-krog'-râ-fé, *s.* 129. The description of the parts of such very small objects as are discernible only with a microscope.

§ Why Mr. Sheridan should cross the general line of pronunciation, by accenting this word on the first syllable, cannot be conceived, especially as he has accented *Micrometer* properly. — See Principles, No. 518.

MIDWIFERY, mid'-wif-ré, *s.* 144. Assistance given at childbirth; act of production; trade of a midwife.

§ Though the *i* is long in *Midwife*, it is always short in its derivative *Midwifery*, and the compound *Manmidwife*.

MILLEPEDES, mîl'-lê-pêdz, or mîl-lêp'-ê-dêz, s. Wood-lice, so called from their numerous feet.

§ The former pronunciation of this word is adopted by Dr. Johnson, Dr. Kenrick, Mr. Sheridan, Mr. Scott, and Entick; and the latter by Mr. Nares, W. Johnstou, Buchanan, and Perry. That the latter is the more fashionable cannot be denied; but that the former is the more correct is evident, from similar words which have been anglicised; thus *Bipeds* and *Quadrupeds* have dropped their Latin final syllable; and why the word in question should retain it, cannot be conceived. Besides, though seldom used in the singular, there is no reason that it should not be so used; and then it must necessarily become a *Milliped*: *Centipede*, properly *Centiped*, is adopted; and by forming *Centipeds* in the plural, shows us how we ought to form and pronounce the word in question; and if *Antipodes* has not yet submitted to this analogy, it is because, like *Cantharides*, *Caryatides*, *Manes*, etc. it is never used in the singular. — See *Antipodes*.

MIMETIC, mē-mēt'-îk, a. 129. Apt to imitate; having a tendency to imitation.

§ This word is in no Dictionary that I have met with; but as it is regularly derived from the Greek μιμητικός, and is adopted by good speakers, there is no reason that it should not be inserted, especially as it seems to convey a different idea from similar words; for the adjective *minick* seems to imply the act of imitating; and *imitative*, the power, capability, or habit of imitating; while *mimetic* signifies a proneness or tendency to imitation. Besides, *mimetic* seems to imply a ludicrous imitation of the actions and passions of living creatures, but *imitative* is applied to any objects, and generally implies serious and respectable imitation. Thus we say, "Painting is an *imitative* art, and that apes are very *mimetic*," and "it is observable, that those who are very *mimetic* are seldom *imitative* of grand and noble objects." Harris, therefore, seems to have used this word rather inaccurately, when he says, "The *mimetic* art of poetry has been hitherto considered as fetching its imitation from mere natural resemblance. In this it has been shown much inferior to painting, and nearly equal to musick." — *Harris's Three Treatises*, ch. iv.

MINATORY, mîn'-nâ-tûr-ê, a. 512. Threatening.

§ For the o, see *Domestick*.

MINE, mîne, pron. possessive. Belonging to me.

§ In reading the Scripture, as, "*Mine* eyes have seen thy salvation," we are at no loss for the pronunciation of this word, as the dignity and solemnity of the composition invariably directs us to give the its long sound, as in *fine*, *line*, etc. but in Milton, and other authors, where there is no such dignity or solemnity, this sound of the word has an intolerable stiffness, and ought not to have been used. Thus, in the *Spectator*, No. 195, Mr. Addison says, "Were I to prescribe a rule for drinking, it should be formed upon a saying quoted by Sir William Temple, 'The first glass for myself, the second for my friends, the third for good humour, and the fourth for *mine* enemies.'" In Milton too:

"..... Methought

"Close at *mine* ear one called me forth to walk." *Par. Lost.*

In Shakespeare, also:

".... Sleeping within *mine* orchard

"My custom always in the afternoon,

"Upon my secure hour thy uncle stole,

"With juice of cursed hebenon in a phial,

"And in the porches of *mine* ears did pour

"The leperous distilment."

Hamlet.

In all these instances we find a formality, a staleness, and uncouthness of sound, that is peculiarly unpleasant to the ear; and as this mode of writing was introduced when our language may be said to have been in its infancy, for the sake of euphony, (for it is clearly ungrammatical) so now, when it may be said that it has arrived at its maturity, the very same reason seems to entitle the present age to alter it; that is, I mean the pronunciation of it, by substituting *my*, pronounced like *me*, in its stead.

The disagreeable sound which *mine* has in these cases, has induced several readers to pronounce it *min*; but by thus mincing the matter, (if the pun will be pardoned me) they mutilate the word, and leave it more disagreeable to the ear than it was before. Readers, therefore, have no choice, but either to pronounce it as it is written, and to let the author be answerable for the ill sound; or, in all language but that of Scripture, to change it into *my*, pronounced like *me*.

Shakespeare seems to have used this word ludicrously in the *Merry Wives of Windsor*, where Falstaff says, "*Mine* host of the Garter — truly, *mine* host, I must turn away some of my followers;" and the host, by requesting Falstaff to speak scholarly and wisely, seems to intimate, that this use of the word *mine* before a vowel or an *h*, was the most correct way of speaking. But though *thy* will, in familiar or ludicrous language, admit of being changed into the sound of *the* — *mine* will, on no occasion, suffer an alteration into *min*. When the vowel is used familiarly, it is always a burlesque upon the grave use of it, and therefore requires the grave sound, that the humour may not be lost.

MINUTE, *mĕ-nŭtĕ*, *a.* Small, little, slender, small in bulk.

§ If we wish to be very *minute*, we pronounce the *i* in the first syllable long, as in the word *directly*, which see.

MINUTE, *mĭn'-nĭt*, *s.* The sixtieth part of an hour; any small space of time; the first draught of any agreement in writing.

§ I have given the colloquial pronunciation of this word, but in all solemn speaking would recommend the orthographical, or that which is indicated by the spelling.

MINUTIA, *mĕ-nŭ'-shĕ-ă*, *92.* The smallest part of any thing.

§ This word, which is much in use, is a perfect Latin word, the plural of which, *minutiæ*, is pronounced, *mĕ-nŭ'-shĕ-ĕ*.

MIRACLE, *mĭr'-ă-kl*, *s.* A wonder, something above human power; in theology, an effect above human or natural power, performed in attestation of some truth.

§ I have differed from Mr. Sheridan in the sound of the first syllable of this word, as he seems to have adopted a vulgar pronunciation, which does not distinguish between the sound of *i*, succeeded by single or double *r*, not final; and the sound of *i* final, or succeeded by *r* and another consonant. In the former case the *i* is pure, and has exactly the same sound as its representative *y* in *Pyramid*, *Lyrick*, etc.; in the latter the *i* goes into short *e* or *u*, as in *Birth*, *Virtue*, etc. or *Sir*, *Stir*, etc. — See Principles, No. 108, 109, 110.

MIS, *mĭs*. An inseparable particle used in composition to mark an ill sense, or depravation of the meaning, as chance, luck; mischance, ill luck; to like, to be pleased; to dislike, to be offended. It is derived from *mes*, in Teutonick and French, used in the same sense.

§ What is remarkable in the pronunciation of this inseparable preposition is, that the *s*, whether the accent be on it or not, or whether it be followed by a sharp or flat consonant, it always retains its sharp his-

sing sound, and never goes into *z*, like *dis* and *ex*. The reason seems to be, that the latter come to us compounded, and have their meaning so mingled with the word as to coalesce with it, while *mis* remains a distinct prefix, and has but one uniform meaning.

MISCELLANY, *mĭs'-sĕl-lĕn-ĕ*, *a.* 503. Mixed of various kinds.

§ The accent on the first syllable of this word, which is the accentuation of all our orthoëpists, except Dr. Kenrick, is a proof of the tendency to follow the secondary accent of the original Latin word, notwithstanding the double consonant in the middle. Thus *Miscellanea*, in our pronunciation of it, having a stress on the first, becomes *Miscellany* when the word is anglicised by dropping a syllable. — See *Academy*, *Mamillary*, and *Medullary*.

MISCHIEVOUS, *mĭs'-tshĕ-vūs*, *a.* 277. Harmful, hurtful, destructive; spiteful, malicious.

§ There is an accentuation of this word upon the second syllable, chiefly confined to the vulgar, which, from its agreeableness to analogy, is well worthy of being adopted by the learned. Analogy certainly requires that the verb formed from the noun *mischief* should be *mischieve*, as from *thief*, *thieve*; *grief*, *grieve*; *belief*, *believe*; etc. with the accent on the second syllable, 492, and from such a verb would naturally be formed the adjective in question. But what analogy can give sanction to a vulgarism? What Pope observes of the learned in another case, is but too applicable in this:

“So much they scorn the crowd, that if the throng

“By chance go right, they purposely go wrong.”

To which we may add, that in language, as in many other cases, it is safer to be wrong with the polite than right with the vulgar.

To be MISTAKEN, *mĭs-tā'-kn*, 103. To err.

§ Dr. Johnson says this word has a kind of reciprocal sense. *I mistake* is like the French *Je me trompe*: *I am mistaken* means *I misconceive*, *I am in an error*, more frequently than *I am ill understood*; but, *my opinion is mistaken*, means *my opinion is not rightly understood*. Whatever may have been the cause of this irregularity, it has long been an eye-sore to our grammarians, but has got such possession of the language as to render it almost incurable. Let us avoid it as much as we will in speaking and writing, it will still remain upon our books as a part of the language. *Mistaken wretch* for *mistaking wretch*, is an apostrophe that occurs every where among our poets, particularly those of the stage; the most incorrigible of all, and the most likely to fix and disseminate an error of this kind. Our old writers were ignorant of Grammar, and thought all phrases good that did not quarrel with the ear; but that is not the case since the labours of Johnson and Lowth. The best way therefore to remedy these abuses, is to avoid them in future. With respect to Dr. Johnson's opinion, that this verb is used in a reciprocal sense, it may be observed, that this is the case with all neuter verbs of action; or, as Dr. Lowth calls them, *intransitively active*, or *transitively neuter*; but the verb in question, *I am mistaken*; for *I am mistaking*, seems rather to be what the Latins call a verb *Deponent*; an active verb with a passive form; an irregularity which is no recommendation to the Latin language, and is a blemish in ours. I recollect but one verb more of this kind; and that is, to *speed* in the sense of *to succeed well or ill*, which, as a verb neuter, ought to have no passive form; and yet Pope says,

“A dire dilemma! either way *I'm sped*;

“If foes, they write; if friends, they read me dead.”

And Otway, in the *Orphan*, says,

“..... *I'm marry'd—Death, I'm sped.*”

MISTRESS, mîs'-trîs, s. A woman who governs, correlative to subject or to servant; a title of common respect; a woman skilled in any thing; a woman teacher; a woman beloved and courted; a term of contemptuous address; a whore, a concubine.

§ The same haste and necessity of despatch, which has corrupted *Master* into *Mister*, has, when it is a title of civility only, contracted *Mistress* into *Missis*. Thus, *Mrs. Montague*, *Mrs. Carter*, etc. are pronounced *Missis Montague*, *Missis Carter*, etc. To pronounce the word as it is written, would, in these cases, appear quaint and pedantick.

MNEMONICKS, nè-môn'-nîks, s. The art of memory. — See *Pneumatick*.

§ Mr. Sheridan is the only lexicographer who gives the sounds of the letters, that has inserted this word, except Mr. Barclay. The former spells the word *mne-mon-iks*, and leaves us to pronounce the first syllable as we can; while the latter leaves out the *m*, and spells the word *nemonicks*; which, in my opinion, is the way it ought to be pronounced.

MOB, mób, s. The crowd; a tumultuous riot; a kind of female head-dress.

§ Toller tells us, that in the latter end of the reign of King Charles II. the rabble that attended the Earl of Shaftsbury's partisans was first called *mobile vulgus*, and afterwards by contraction the *mob*; and ever since the word has become proper English. To which we may add, that in Mr. Addison's time this word was not adopted; for he says, *Spectator*, No. 135. "I dare not answer that *mob*, *rep*, *pos*, *incog*, and the like, will not in time be looked upon as part of our tongue."

To MOBLE, mó'-bl, v. a. To dress grossly or inelegantly. Obsolete.

§ This word now exists as spoken, no where but in the *Hamlet* of Shakespeare:

"But who, alas! had seen the *mobled* queen!"

This is always pronounced *moob-led* upon the stage; and this reading appears more correct than *mo-bled* and *mob-led*, which some criticks have substituted; for Dr. Farmer tells us he has met with this word in *Shirley's Gentleman of Venice*:

"The moon does *mooble* up herself."

This seems to receive confirmation from the name women give to a cap, which is little more than a piece of linen drawn together with strings round the head. The learned Mr. Upton's supposition, that this word signifies *led by the mob*, is an anachronism, as the word *mob* was not in use in the time of Shakespeare.

MOLECULE, mól'-e-kúle, s. A small part of any thing; a little cake or lump; a small spot on the skin.

§ This word is said to be formed from the Latin *molecula*, but as it is anglicised, it must be pronounced in three syllables. — See *Animalcule*.

MOLOSSES, { mó-lôs'-sîz, } s. 99. Treacle, the spume or scum of
MOLASSES, { mó-lâs'-sîz, } the juice of the sugarcane.

§ The second spelling and pronunciation of this word is preferable to the first; and as it is derived from the Italian *melazzo*, perhaps the most correct spelling and pronunciation would be *melasses*.

MONAD, { môn'-nâd, or } s. An indivisible thing.
MONADE, { mó'-nad, }

§ Mr. Sheridan and Mr. Nares are the only orthoëpist who determine the quantity of the first vowel in this word; which they do by

making it short. The only reason that can be given is the omicron; in the Greek *μόνας*; and what a miserable reason is this when in our pronunciation of the Greek word we make it long! — See Principles, No. 543, 544, etc.

MONITORY, *môn'-nê-tûr-ê*, *a.* 512. Conveying useful instruction, giving admonition.

§ For the last *o*, see *Domestick*.

MONOLOGUE, *môn'-nô-lôg*, *s.* 338. A scene in which a person of the drama speaks by himself; a soliloquy.

§ Why Mr. Sheridan should pronounce *dialogue* with the last syllable like *log*, *prologue* with the same syllable like *lug*, and *monologue* rhyming with *vogue*, I cannot conceive. The final syllables of all words of this termination, when unaccented, are, in my opinion, uniformly like that in *dialogue*. Mr. Scott has marked it in the same manner as I have done; Mr. Barclay has followed Mr. Sheridan.

MONOMACHY, *mô-nôm'-â-kê*, *s.* A duel; a single combat.

§ Nothing can more show the uncertainty of our orthoëpists in the pronunciation of unusual words, than the accentuation of this, and those of a similar form. The only words of this termination we have in Johnson's Dictionary, are, *logomachy*, *monomachy*, *sciomachy*, and *theomachy*. The two first of which he accents on the first syllable, and the two last on the second. Mr. Sheridan has but two of them, *logomachy* and *sciomachy*; the first of which he accents on the first syllable, and the last on the second. Mr. Scott has none of them. Dr. Ash has them all, and accents *logomachy*, *monomachy*, and *theomachy*, on the first syllable; and *sciomachy* on the second. Bailey accents *monomachy* and *sciomachy* on the first syllable, and *logomachy* and *theomachy* on the third. W. Johnston has only *logomachy*, which he accents on the second syllable. Mr. Perry has only *theomachy*, which he accents on the second likewise. Entick has them all, and accents them on the first; and Dr. Kenrick accents them all on the second syllable.

This confusion among our orthoëpists plainly shows the little attention which is paid to analogy; for this would have informed them, that these words are under the same predicament as those ending in *graphy*, *logy*, etc. and therefore ought all to have the antepenultimate accent. An obscure idea of this induced them to accent some of these words one way, and some another; but nothing can be more evident than the necessity of accenting all of them uniformly on the same syllable. — See Principles, No. 513, 518, etc.

As to Dr. Johnson's observation, which is repeated by Dr. Kenrick and Mr. Nares, that *sciomachy* ought to be written *skiamachy*, I have only to observe at present, that writing *a* instead of *o* is more agreeable to etymology; but changing *c* into *k*, either in writing or pronouncing, is an irregularity of the most pernicious kind, as it has a tendency to overturn the most settled rules of the language. — See *Sceptick*, and Principles, No. 350.

MONOPTOTE, *môn'-nôp-tôte*, or *mô-nôp'-tôte*, *s.* Is a noun used only in some one oblique case.

§ The second pronunciation, which is Dr. Johnson's, Dr. Ash's, Mr. Barclay's, and Entick's, is the most usual; but the first, which is Mr. Sheridan's, is more agreeable to analogy; for the word is derived from *monoptōton*; which we pronounce with two accents, one on the first, and another on the third; and when we shorten the word by anglicising it, we generally place the accent on the syllable we accented in the original. — See *Heteroclite*.

MONUMENT, *môn'-nû-mênt*, *s.* 179. Any thing by which the memory of persons or things is preserved, a memorial; a tomb, a cenotaph.

§ There are no words in which inaccurate speakers are more apt to err, than where *u* is not under the accent. Thus we frequently hear, from speakers, not of the lowest class, this word pronounced as if written *monement*.

MORDANT, mór'-dánt, *a.* Biting, pungent, acrid.

§ The lexicographers would have more properly spelled this word *Mordant*, as it comes from the Latin *mordeo*, to bite.

MOTORY, mó-túr-ré, *a.* 512. Giving motion.

§ For the last *o*, see *Domestick*.

MOVEABLE, móóv'-á-bl, *a.* 405. Capable of being moved, not fixed, portable; changing the time of the year.

§ It may be observed, that the mute *e* is preserved in this word and its relatives because the preceding *o* has not its general sound. — See *Rhyming Dictionary*, *Orthographical Aphorism* 10.

MOULD, móld, *s.* 318. A kind of concretion on the top or outside of things kept motionless and damp; earth, soil, ground in which any thing grows; matter of which any thing is made; the matrice in which any thing is cast, in which any thing receives its form; cast, form.

§ There is an incorrect pronunciation of this and similar words, chiefly among the vulgar, which is, sounding the word as if it were written *mo-oold*. This sound is often heard among incorrect speakers, where there is no diphthong, as in *cold*, *bola*, *sold*, etc. pronounced *co-oold*, *bo-oold*, *so-oold*, etc. while the true pronunciation of these words has nothing of the *u* or *oo* in it, but is exactly like *foal'd*, *sol'd*, *cajol'd*, etc. the preterits of the verbs to *foal*, to *sole*, and to *cajole*, etc. For there is no middle sound between *owl* and *hole*; and the words in question must either rhyme with *howl'd* or *foal'd*; but the last is clearly the true pronunciation.

This word, before Dr. Johnson wrote his Dictionary, was frequently written *mold*, which was perfectly agreeable to its Saxon derivation, and was less liable to mispronunciation than the present spelling. The word has three significations: *Mould*, concretions occasioned by decay; whence to *moulder*, to waste away; *mould*, or earth, that to which decay reduces bodies; and a *mould*, a form to cast metals in. A diversity of pronunciation has endeavoured to distinguish the first of these senses from the rest, by sounding it so as to rhyme with *howl'd*; but these distinctions of sound under the same spelling, ought to be as much as possible avoided. For the reasons see *Bowl*.

MUCULENT, mú-kú-lént, *a.* Viscous, slimy.

§ The vowel *u*, in the first syllable of this and similar words, forms a remarkable exception to the shortening power of the antepenultimate and secondary accent; any other vowel but *u*, unless followed by a diphthong, would have been short. This arises from no regard to the Latin quantity in the word *Muculentus*, for the *u* in *culinary*, and *mutilate*, etc. is long in English, though short in the Latin *culinarius*, *mutilo*, etc. So that the long *u* in this and similar words is an idiom of our own pronunciation, 508. 511. 530.

MUGGY, múg'-gê, } *a.* 383. Moist, damp.

MUGGISH, múg'-gish, }

§ It is highly probable that this word is a corruption of *murky*, which Johnson and other writers explain by dark, cloudy, etc. but Skinner tells us it is used in Lincolnshire to signify darkness, accompanied by heat; and as this temperament of the weather is commonly accompanied by moisture, the word is generally used to signify a dark,

close, warm, and moist state of the air. As this word is not very legitimately derived, it is seldom heard among the learned and polite; but as it affords us a new complex idea, and is in much use among the middle ranks of life, it seems not unworthy of being adopted.

MURENGER, mû-rên-jûr, s. 177. An overseer of a wall.

§ This word is often improperly pronounced with the *u* short, as if written *Murrenger*.

MUSS, mûs, s. A scramble. Obsolete.

§ From this, perhaps, comes the vulgar word to *Smush*.

MUTTON, mût-tu, s. 170. The flesh of sheep dressed for food; a sheep, now only in ludicrous language.

§ The *o*, in this and similar terminations, is under the same predicament as *e*. — See Principles, No. 103. 170.

MY, mî, or mē, *pron. poss.* Belonging to me.

§ There is a puzzling diversity to foreigners in the pronunciation of this word, and sometimes to natives, when they read, which ought to be explained. It is certain that the pronoun *my*, when it is contradistinguished from any other possessive pronoun, and consequently emphatical, is always pronounced with its full, open sound, rhyming with *fly*; but when there is no such emphasis, it falls exactly into the sound of *me*, the oblique case of *I*. Thus, if I were to say, *My pen is as bad as my paper*, I should necessarily pronounce *my* like *me*, as in this sentence *pen* and *paper* are the emphatical words; but if I were to say, *My pen is worse than yours*, here *my* is in opposition to *yours*, and must, as it is emphatical, be pronounced so as to rhyme with *high*, *nigh*, etc.

MYOPES, mî-ô-pîz, s. Short-sighted person.

§ Singular *Myops*. From this word comes the English verb, to *mope*, and the substantive a *mope*.

MYRIAD, mîr-rê-âd, s. The number of ten thousand; proverbially, any great number.

§ It may not, perhaps, be unworthy of observation, that *y*, in this and the following words†, is under the same predicament as *i*; if followed by *r* and a vowel, it is short *i*; if by *r* and a consonant, it becomes short *e*, which is the cause of the difference in the first syllable of *myriad* and *myrmidon*. — See Principles, No. 108, 109.

N.

NAIAD, nây'-âd, s. A water-nymph.

§ The English plural of which is *Naiads*.

To NARRATE, nâr-râte, *v. a.* 91. To relate, to tell.

§ Dr. Johnson says this word is only used in Scotland; but as it is regularly derived from the Latin *narro*, and has a specifick meaning to distinguish it from every other word, it ought to be considered as a necessary part of the language. To *tell* seems to imply communication in the most general sense: as, to *tell a story*, to *tell a secret*, etc. To *relate*, is to tell at some length, and in some order, as to *relate the particulars of a transaction*: but to *narrate* seems to relate a transaction in order, from beginning to end; which often becomes insipid and tiresome. Hence the beauty of Pope's—*narrative old age*:

“The poor, the rich, the valiant, and the sage,

“And boasting youth, and *narrative old age*.”

NATURE, ná-tshûre, s. 293. An imaginary being supposed to preside over the material and animal world; the native state or properties of any thing; the constitution of an animated body; disposition of mind; the regular course of things; the compass of natural existence; natural affection, or reverence; the state or operation of the material world; sort, species.

§ There is a vulgar pronunciation of this word as if written *na-ter*, which cannot be too carefully avoided. Some critics have contended, that it ought to be pronounced as if written *nate-yure*; but this pronunciation comes so near to that here adopted, as scarcely to be distinguishable from it. *T* before *y*, which is the letter long *u* begins with, *8*, approaches so near to *sh*, as, in the absence of accent, naturally to fall into it, in the same manner as *s* becomes *zh* in *leisure*, *pleasure*, etc. The sibilant and aspiration of *t* in this and similar words, provided they are not too coarsely pronounced, are so far from being a deformity in our language, by increasing the number of hissing sounds, as some have insinuated, that they are a real beauty; and, by a certain coalescence and flow of sound, contribute greatly to the smoothness and volubility of pronunciation. — See Principles, No. 459, 460, 461, etc.

NEGRO, nè-grô, s. A blackmoor.

§ Some speakers, but those of the very lowest order, pronounce this word as if written *ne-gur*.

NEIGHBOUR, ná-bûr, s. 249. One who lives near to another; one who lives in familiarity with another; any thing next or near; intimate, confident; in divinity, one partaking of the same nature, and therefore entitled to good offices.

§ For what I apprehend to be the genuine sound of the diphthong in the first syllable of this word, see *Eight*.

NEPOTISM, nèp-ô-tizm, s. 503. Fondness for nephews.

§ I have differed from all our orthëpists in the pronunciation of this word, by making the first syllable short; not because this *e* is short in the Latin *Nepos*, but because the antepenultimate accent of our own language, when not followed by a diphthong, naturally shortens the vowel it falls upon, 535.

NICETY, ní-sê-tê, s. Minute accuracy; accurate performance; minute observation; subtilty; delicate management, cautious treatment; effeminate softness; Niceties, in the plural, dainties or delicacies in eating.

§ In this word of our own composition from *nice*, we have unaccountably run into the pronunciation of the mute *e*. This word we always hear pronounced in three syllables, though *safety*, *ninety*, and *surety*, are ever heard in two. This is a proof how much mere similitude of sound often operates in fixing pronunciation: the termination *ty*, being almost always preceded, by *e* or *i* in words of Latin or French formation, where these vowels form a distinct syllable, as *variety*, *gayety*, *anxiety*, *society*, etc. Words of mere English formation that approach to them are thus carried into the same pronunciation by bare likeness of sound only.

NOMBLES, nôm-blz, s. 359. The entrails of a deer.

§ This word may be added to the Catalogue, Principles, No. 165.

NOMINATIVE, nôm-mê-nâ-tiv, s. The case in Grammar that primarily designates the name of any thing.

§ This word, in the hurry of school-pronunciation, is always heard in three syllables, as if written *Nomnative*; and this pronunciation has so generally prevailed, that making the word consist of four syllables would be stiff and pedantick. — See *Clef*.

NONCE, nŏnse, s. Purpose, intent, design. Obsolete.

§ This word is still used in familiar conversation, and should not be entirely discarded. Junius and Skinner differ widely in the derivation of this word; but the latter, with his usual discernment, inclines to resolve it into *once*; and it is in this sense that it seems now to be generally used.

NOSLE, nŏz'-zl, s. 405. The extremity of a thing, as the nosle of a pair of bellows.

§ As this word is invariably pronounced with the *o* short, Dr. Johnson's spelling is as absurd here as in *Codle*, which see.

NOTABLE, nŏ'-tā-bl, or nŏt'-ā-bl, a. Remarkable, memorable, observable; careful, bustling.

§ When this word signifies remarkable, it ought to be pronounced in the first manner; and when it means careful or bustling, in the last. The adverb follows the same analogy; nor ought this distinction (though a blemish in language) to be neglected. — See *Bowl*.

NOVENARY, nŏv'-ĕn-ā-rĕ, s. Number of nine.

§ I have followed Dr. Johnson and Entick in the accentuation of this word, rather than Mr. Sheridan, who preserves the first vowel long, and places the accent on the second syllable.

NOWISE, nŏ'-wīze, s. Not in any manner or degree.

§ This word, says Dr. Johnson, is commonly written and spoken, by ignorant barbarians, *Noways*.

NOZLE, nŏz'-zl, s. 405. The nose, the snout, the end.

§ This word, by being written with *z*, is rather more correct than *nosle*; but both of them are radically defective. — See *Codle*.

NUGATORY, nŭ'-gā-tŭr-ĕ, a. 512. Trifling, futile.

§ For the *o*, see *Domestick*.

NUNCHION, nŭn'-shŭn, s. A piece of victuals eaten between meals.

§ I cannot find a better derivation of this word than *noon-chion*, or something taken at *noon* before the regular meal of dinner.

NUNCUPATIVE, nŭn-kŭ'-pā-tŭv,

NUNCUPATORY, nŭn-kŭ'-pā-tŭr-rĕ, 512. }

declaratory, verbally pronounced. }

a. Publicly or solemnly

§ Dr. Johnson and Mr. Barclay have very improperly accented these two words upon the third syllable; W. Johnston and Bailey, on the first; but Dr. Ash, Entick, and Mr. Sheridan, more correctly, in my opinion, on the second.

O.

OBDURACY, ŏb'-jŭ-rā-sĕ, or ŏb-dŭ'-rā-sĕ, s. 293. 294. Inflexible wickedness, impenitence, hardness of heart.

§ W. Johnston and Entick are the only orthoëpists who adopt the first mode of accenting this word; while Dr. Johnson, Dr. Ash, Mr. Sheridan, Dr. Kenrick, Buchanan, Perry, and Barclay, adopt the last. Mr. Scott adopts both, but seems to give the latter the preference by placing it first. The accentuation of this word must be determined by that of *obdurate*, from which it is derived. It seems, however, to follow the example of *accuracy*, *procuracy*, etc. in throwing the accent on the first syllable. As there are some terminations which seem to attract the accent to the latter syllables, as *ator*, *end*, etc. as *spectator*.

observer, etc. *comprehend*, *apprehend*, etc. so there are others that seem to repel it to the beginning of the word, as *acy*, *ary*, etc. as *efficacy*, *optimacy*, *contumacy*, *salutary*, *tributary*, *adversary*, etc. The word in question seems to be of the latter class, and therefore more analogically pronounced with the accent on the first than on the second syllable. — See *Obdurate*.

OBDURATE, *ôb-jû-râte*, or *ôb-dû-râte*, *a.* 91. 293, 294. 503. Hard of heart, inflexibly obstinate in ill, hardened; firm, stubborn; harsh, rugged.

§ This word is pronounced with the accent on the second syllable by Dr. Johnson, Mr. Sheridan, Dr. Kenrick, Dr. Ash, Mr. Nares, Mr. Elphinston, Mr. Barclay, Buchanan, and Mr. Perry; and on the first by Bailey, Entick, and W. Johnston. Mr. Scott accents it either on the first or second, but seems to give the preference to the latter. The poets are decidedly in favour of the penultimate accent; and when the usage of poetry does not contradict any plain analogy of prosaic pronunciation, it certainly has a respectable authority. But the verb to *indurate* is a word of exactly the same form, and has the same derivation; and yet Dr. Johnson, Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, Barclay, and Entick, place the accent on the first syllable: and my observation fails me if there is not a strong propensity in custom to place the accent on the first syllable of the word in question. This propensity, as there is a plain analogy in favour of it, ought, in my opinion, to be indulged. To *indurate* is a verb derived from the Latin *induro*, forming its participle in *atus*; and words of this kind are generally anglicised by the termination *ate*, and have the accent at least as high as the antepenultimate: thus, from *depuro*, *propago*, *desolo*, etc. are formed to *depurate*, to *propagate*, to *desolate*, etc. and, without recurring to the Latin *induratus*, we form the regular participle *indurated*, from the verb to *indurate*. But though there is the Latin verb *obduro*, we have not formed an English verb from it in *ate* as in the former case, but derive the adjective *obdurate* from the Latin participial adjective *obduratus*; and no analogy can be more uniform than that of removing the accent two syllables higher than in the original: thus, *desperate*, *profligate*, and *defecate*, have the accent on the first syllable; and *desperatus*, *profligatus*, and *defæcatus*, on the third. Agreeably, therefore, to every analogy of derivation, *obdurate* ought to have the accent on the first syllable; and as poets have adopted the other accentuation, we must, as in *medicinal*, and in some other words, admit of a poetical and a prosaic pronunciation, rather than cross so clear an analogy in favour of poetry, which is so frequently at variance with prose, and sometimes with itself. — See *Academy* and *Incomparable*.

OBEDIENCE, *ô-bê-jê-ênse*, *s.* 293. 376. Obsequiousness, submission to authority.

§ The *o*, which forms the first syllable of this word, though not under the accent, may occasionally be pronounced as long and open as the *o* in *oval*, *over*, etc. (see *Efface*); and though in rapid pronunciation it admits of a short obscure sound, common to some of the other vowels when unaccented, yet its radical sound, or that which it acquires on the least distinctness or solemnity, is undoubtedly the long open *o* before mentioned. Thus in that fugitive pronunciation which has no existence but in the ear, and can hardly be expressed to the eye by a correspondent sound, we perceive very little difference in the sound of the initial vowels of *abound*, *upbraid*, and *obedience*; yet the moment we dwell with the least distinctness on these letters, the *a* in *abound* verges to the *a* in *father*; the *u* has the short sound we hear in the preposition *up*; and the *o* in *obedience* becomes open as the first sound of that letter in the alphabet. The same may be observed of the *o* in *opaque*,

opinion, and every initial *o* ending a syllable immediately before the accent. — See Principles, No. 98.

OBEISANCE, *ô-bâ'-sânse*, *s.* 250. A bow, a courtesy, an act of reverence.

§ I must retract my former pronunciation of this word, which made the diphthong *ei* like *e* in *obedience*, and adopt the sound of *a* as in the *ey* of *obey*. For the former sound we have Mr. Sheridan, Dr. Kenrick, and Mr. Perry; and for the latter, Mr. Nares, Mr. Elphinston, Mr. Scott, and W. Johnston. But if the authorities for this pronunciation were less weighty than they are, analogy would be clearly on the side I have adopted, as *ei*, when under the accent, is much more frequently pronounced like *ey* in *obey* than like *ey* in *key*; the latter word and *ley* being the only exceptions to the general rule of pronouncing *ey* when accented; and these letters we know are perfectly equivalent to *ei*, 296.

To OBEY, *ô-bâ'*, *v. a.* To pay submission to, to comply with, from reverence to authority.

§ This word had formerly the word *to* before the person obeyed, which Addison has mentioned as one of Milton's Latinisms; but it is frequent in old writers; when we borrowed the French word we borrowed the syntax, *Obeir au roi*.

OBJURGATORY, *ôb-jûr'-gâ-tûr-rê*, *a.* Reprehensory, chiding.

§ For the last *o*, see *Domestick*; and for the accent, No. 512.

OBLIGE, *ô-blidje'*, *ô-bléédje'*, *v. a.* § See Principles, No. 111.

OBSERVATORY, *ôb-zêr'-vâ-tûr-ê*, *s.* A place built for astronomical observation.

§ For the accent of this word, See Principles, No. 512.

OCCASION, *ôk-kâ'-zhûn*, *s.* Occurrence, casualty, incident; opportunity, convenience; accidental cause; reason, not cogent, but opportune; incidental need, casual exigence.

§ What was observed of the *e* in *Efface* is applicable to the *o* in the first syllable of this word. From the tendency of the vowel to open, when immediately preceding the accent, we find elegant speakers sometimes pronounce the *o* in *occasion*, *offend*, *officious*, etc. as if written *o-casion*, *o-fend*, *o-ficious*, etc. This seems to be one of those "faults true criticks dare not mend." But as it is an evident deviation from the orthography, I have not dared to mark these words in this manner. — See *Efface*. It must, however, be remarked, that this deviation only takes place before double *c* in the word *occasion* and its compounds.

ODIOUS, *ô-dê-ûs*, or *ô-jê-ûs*, *a.* Hatelul, detestable, abominable; exposed to hate; causing hate, insidious.

§ The first mode of pronouncing this word is the more common, but the second seems the more correct. See Principles, No. 293, 294, 376.

ODOROUS, *ô-dûr-ûs*, *a.* 314. Fragrant, perfumed.

§ It is not a little strange that this adjective should have preserved the accent of the simple *adour*, when the Latin *odôrus* presented so fair an opportunity of altering it. Milton has seized this opportunity; but, happily for the analogy of our own language, it has not been followed:

"..... Last the bright consummate flow'r

"Spirits *odorous* breathes; flow'rs and their fruit

"Man's nourishment.".....

Where we may observe, that if the Latin accent be preserved, the Latin spelling ought to be preserved likewise.

OFFENCE, ⁴ôf-fense', *s.* Crime, act of wickedness; a transgression; injury; displeasure given, cause of disgust; scandal; anger, displeasure conceived; attack, act of the assailant.

§ For the elegant sound of the *o* in *offence*, *offend*, *official*, and their compounds, see *Occasion* and *Efface*.

OLD, ⁴ôld, *a.* Past the middle of life, not young; of long continuance, begun long ago; not new; ancient, not modern; of any specified duration; subsisting before something else; long practised; of old, long ago, from ancient times.

§ This word is liable to the same mispronunciation as *mould*, which see.

OLFACTORY, ⁴ôl-fâk'-tûr-ê, *a.* 557. Having the sense of smelling.

§ For the *o*, see *Domestick*.

OMNIPRESENCE, ⁴ôm-nê-prêz'-ense, *s.* Ubiquity, unbounded presence.

§ All the orthoëpists I have consulted (as far as can be gathered from their notation and accentuation) make the penultimate *e* in this word short, as in the word *presence*, except Mr. Sheridan. That it is not pronounced enclitically like *omnipotence*, 513. 518. arises, perhaps, from the number of consonants in the latter syllables; and as this is the case, it seems most agreeable to the nature of our composition to pronounce *presence* in this word, in the same manner as when it is taken singly; just as we pronounce *theatre* in the word *amphitheatre*, with the accent on the antepenultimate, though the accent is on the penultimate, and the vowel is long, in the Latin *amphitheatrum*.

ONE, wûn, *a.* 165. Less than two, single, denoted by an unit; indefinitely, any; different, diverse, opposed to Another; One of two, opposed to the other; particularly one.

§ This word and its relatives, *once* and *none*, are perhaps the best tests of a residence in the capital. In some parts of the island they are pronounced so as to give the *o* the sound it has in *tone*, sometimes the sound it has in *gone*; but the true sound is that it has in *son*, *done*, etc. which is perfectly equivalent to the sound of *u* in *sun*. I never could make a northern inhabitant of England pronounce the following sentence without the greatest difficulty: "I have won one game, and you have won none; you have not won once, and that is wonderful." Where we may observe that the *o* in *won*, is the exact sound it has in *one*, *once*, and *wonderful*.

ONOMATOPOEIA, ⁴ôn-ô-mât-ô-pê-yâ, *s.* In Grammar or Rhetorick, a figure of speech whereby names and word are formed to the resemblance of the sound made by the things signified.

§ This word is formed from the Greek *ὄνομα*, *name*, and *ποιέω*, *fin*go, I make or *feign*. Thus is the word *triquetrack* formed from the noise made by moving the men at this game; and from the same source arises the *buzzing* of bees, the *grunting* of hogs, the *cackling* of hens, the *snoring* of people asleep, the *clashing* of arms, etc. The surest etymologies are those derived from the Onomatopoeia.

OPHTHALMICK, ⁴ôp-thâl'-mîk, *a.* Relating to the eye.

§ Two aspirations in succession, says Mr. Elphinston, seem disagreeable to an English ear, and therefore one of them is generally sunk. Thus *diphthong* and *triphthong* are pronounced *diphthong* and *triphthong*. *P* is lost as well as *h* in *apophthegm*; and therefore it is no wonder we hear the first *h* dropped in *ophthalmy* and *ophthalmick*, which is the pronunciation I have adopted as agreeable to analogy. Nay, such an aversion do we seem to have to a succession of aspirates, that the *h*

is sunk in *Isthmus*, *Esther*, and *Demosthenes*, because the *s*, which is akin to the aspiration, immediately precedes, Mr. Sheridan pronounces the first syllable of this word like *off*, but the first of *diphthong* and *triphthong*, like *dip* and *trip*. Mr. Scott, W. Johnston, and Mr. Perry, have not got this word, but pronounce *diphthong* and *triphthong* in the same manner as Mr. Sheridan. Dr. Kenrick also wants the word; he gives no pronunciation to *diphthong*, but makes the *h* silent in *triphthong*; while Barclay pronounces the *h* in *ophthalmick*, but makes it either way in *diphthong*, and silent in *triphthong*. It may be remarked, that Dr. Jones, who wrote a Spelling Dictionary in Queen Anne's time, made the *h* in these two words silent.

To OPPOSE, *op-pôze'*, *v. a.* To act against, to be adverse, to hinder, to resist; to put in opposition, to offer as an antagonist or rival; to place as an obstacle; to place in front.

§ The *o* in the first syllable of this word has the same tendency to a long open sound as in *occasion*. The same may be observed of *oppress* and its compounds. — See *Occasion* and *Efface*.

OPPUGNER, *op-pûne-ûr*, *s.* One who opposes or attacks.

§ Mr. Sheridan sounds the *g* in this word, though not in the verb from which it is formed; but that this is contrary to analogy — See Principles, No. 386.

OPTATIVE, *op-tâ-tiv*, or *ôp-tâ-tiv*, *a.* 505. Expressive of desire; the name of that mood of a verb which expresses desire.

§ Dr. Johnson, Mr. Sheridan, Dr. Ash, Mr. Scott, Entick, Barclay, and Buchanan, accent this word on the first syllable; and Dr. Kenrick, Bailey, W. Johnston, and Mr. Perry on the second. That the last is more general, particularly in Grammar schools, will be readily acknowledged; but that the first is more correct and agreeable to analogy, cannot be denied: for this word is not so naturally derived from the classical *optatus*, as the lower Latin *optativus*: and why this word should transfer its penultimate accent to the first syllable of the English word, may be seen under the words *Academy*, *Incomparable*, etc.

Upon a more mature recollection of the analogies of the language, I am still more convinced of the justness of the decision on the accentuation of this word. A critick, with whom I lately conversed upon it, contended that the accent ought to be upon the *a*, because it was on that letter in the preterperfect tense of the verb *opto*, *optavi*. I desired him to put his argument into form, and tell me whether all words of this termination were to have the same accent as in the preterperfect tense of the verb. — Here he could go no farther: I could have immediately confronted him with *tentative*, from *tento*, *tentavi*; with *negative*, from *nego*, *negavi*; with *vocative*, from *voco*, *vocavi*; and twenty other examples, which would have shown the weakness of his reasoning; and yet this critick is a real scholar, a man of good sense and great acuteness. — See Principles, No. 503, on the influence of the Greek and Latin accent on that of the English, No. 544, on the influence of the Greek and Latin quantity on that of the English; and No. 512, on the terminations *ative* and *atory*.

ORATORIAL, *ôr-â-tô-rê-âl*, *a.* 92. Rhetorical, florid.

§ I have inserted this word, though omitted by almost all our lexicographers, because I have met with it in authors of reputation. Dr. Foster, in his Treatise on accent and Quantity, says, "The connexion of this, which may be called the *oratorial* accent, with the syllabic, and the subordination of them to each other, however difficult it may appear, is yet easy in practice," page 23. Other good authorities for this word might have been adduced, but the other adjective *oratorical*, though not so justly formed, seems generally to be preferred. I have sometimes

made the experiment on people, whose ears were nicely set to pure English pronunciation, by proposing to them for their choice the adjectives *oratorial* or *oratorical*, and have always found them prefer the latter. This may, in some measure, arise from supposing the former might be considered as the adjective of *oratorio*, but seems rather to be occasioned by too great a plenitude and rotundity of sound, which is not agreeable to the genius of our language: for if we regard derivation only, the adjective ought to be *oratorial*, as derived immediately from the Latin *oratorius*, in the same manner as from *rhetoricus*, is formed *rhetorical*.

ORCHESTRE, ór-kēs-túr, *s.* 416. The place where the musicians are set at a publick show.

§ This word is accented on the first syllable by Dr. Johnson, Mr. Sheridan, Dr. Ash, Mr. Scott, Mr. Nares, Buchanan, Entick, Perry, and Barclay; and by Mr. Bailey and W. Johnston on the second; and by Dr. Kenrick on either. The first mode has not only the majority of votes in its favour, but is agreeable to the general analogy of words of three syllables, which, when not of our own formation, commonly adopt the antepenultimate accent. The exception to this rule will be found under the next word.

ORCHESTRA, ór-kēs-trá, 503. A part of the theatre appropriated to the musicians.

§ Dr. Johnson has preferred the French *orchestre* to the Latin *orchestra*, and the Greek *ὀρχήστρα*; but as we find the Latin spelling and pronunciation universally adopted; and as we take almost every other term of art rather from the Greek than any other language, I have ventured to insert it in that dress, after Chambers, and some other very respectable authors.

This word is accented on the first syllable by Dr. Ash, Mr. Scott, Mr. Perry, Entick, and Barclay; but Mr. Nares says it is accented on the second, as I have given it. For notwithstanding the numbers against me, the very general rule is on my side; which is, that when we adopt a word whole from the Latin or Greek, it ought to have the same accent as in those languages. — See Principles, No. 503.

ORDINARY, ór-dē-nā-rē, or órd-nā-rē, *a.* Established, methodical, regular; common, usual; mean, of low rank; ugly, not handsome, as, she is an Ordinary woman.

§ Though it is allowable in colloquial pronunciation to drop the *i* in this word, and pronounce it in three syllables; in solemn speaking, the *i* must be heard distinctly, and the word must have four syllables. — See Principles, No. 374.

ORDINARY, órd-nā-rē, *s.* Regular price of a meal; a place of eating established at a certain price.

§ The *i* is never heard when the word is used in this sense.

ORISON, ór-rē-zún, *s.* 168. A prayer, a supplication.

§ Mr. Sheridan has adopted the other spelling from the French *oraison*; but Dr. Johnson, and all the writers he quotes, spell the word in the manner I have done. Dr. Johnson tells us this word is variously accented; that Shakespeare has the accent both on the first and second syllables, Milton and Crashaw on the first, and others on the second.

"The fair Ophelia! Nymph, in thy orisons

"Be all my sins remembered."

Hamlet.

"Alas! your too much love and care of me

"Are heavy orisons 'gainst this poor wretch." — *Henry the Fifth.*

"My wakeful lay shall knock

"At th' oriental gates, and duly mock

"The early lark's shrill *orisons* to be

"An anthem at the day's nativity."

Crashaw.

"His daily *orisons* attract our ears."

Sandys.

"Lowly they bow'd adoring, and began

"Their *orisons* each morning duly paid."

Milton.

"So went he on with his *orisons*;

"Which, if you mark them well, were wise ones."

Cotton.

"Here, at dead of night,

"The hermit oft 'mid his *orisons* hears

"Aghast the voice of time disparting tow'rs."

Dyer.

"The midnight clock attests my fervent pray'rs,

"The rising sun my *orisons* declares."

Harte.

Mr. Nares tells us he has no doubt that Milton's accentuation is right. This too is my opinion. Poets are not the best authorities, even when they are unanimous; but much worse when they differ from others, and even from themselves. We must therefore leave them the liberty of accenting both ways, either for the sake of the verse, the rhyme, the humour, or the affectation of singularity, and bring our reason for accenting this word in prose on the first syllable, from the very general rule in Principles, No. 503. Accordingly Mr. Elphinston, Mr. Sheridan, Mr. Scott, Dr. Kenrick, Buchanan, W. Johnston, Barclay, Bailey, Perry, and Entick, uniformly place the accent on the first syllable; and Dr. Ash says it is sometimes accented on the second.

ORTHOEPY, *ôr'-thô-ê-pê*, *s.* 519. The right pronunciation of words.

§ It is not a little surprising that so few of our Dictionaries of pronunciation have inserted this word, so peculiarly appropriated to the subject they have treated. It is regularly derived from the Greek *ὀρθο-επία*, and is as necessary to our language as *orthography*, *orthodoxy*, etc. Mr. Elphinston and Mr. Nares place the accent on the first syllable of this word, as I have done.

OSTRICH, *ôs'-trîsh*, *s.* The largest of birds.

§ This word is more frequently pronounced *osridge*; and by Shakespeare is written *estridge*.

To OVER-BALANCE, *ô-vûr-bâl'-lânse*, *v. a.* 493. To weigh down, to preponderate.

§ What has been observed of words compounded with *counter* is applicable to those compounded with *over*. The noun and the verb sometimes follow the analogy of dissyllables; the one having the accent on the first, and the other on the latter syllables. — See *Counterbalance*.

To OVER-HALE, *ô-vûr-hâwl'*, *v. a.* To spread over; to examine over again.

§ This word has the *a*. in the last syllable, always pronounced as it is here marked. — See *To Hale*.

OXYGEN, *ôks'-ê-jên*, *s.* A quality generating acid.

§ Both the learned and unlearned coxcombs conspire to pronounce this word, as well as *Hydrogen* and *Nitrogen*, with the *g* hard. For the absurdity of this pronunciation, see *Homogeneous* and *Heterogeneous*.

OXYTONE, *ôks'-ê-tône*, *s.*

§ As I have frequently met with this word in writers on prosody, I have made use of it in the Principles, No. 499; but not having met with it in any Dictionary, I forgot to insert it in the former editions, though *Barytone* did not escape me. It will therefore be necessary to

inform the inspector, that *Oxytone* comes from the Greek word 'Οξύτο-
νος, and signifies having an acute accent on the last syllable. For what
the acute accent means, see *Barytone*.

OYES, ô-yîs', *s.* Is the introduction to any proclamation or advertise-
ment given by the publick criers. It is thrice repeated.

¶ This word, like several others, has been changed by the vulgar
into something which they think they understand. It is derived from
the old French imperative *Oyez*, Hear ye! but is now universally heard
in courts of justice like the affirmative adverb *yes*, preceded by the
long open *o*. — See *Asparagus* and *Lantern*.

P.

PAGEANT, pâd-jûnt, *s.* 244. A statue in a show; any show, a spec-
tacle of entertainment.

¶ Mr. Perry, Buchanan, and Entick, pronounce the *a* in the first
syllable long, like that in *page*; but Mr. Sheridan, Dr. Kenrick, Mr.
Scott, and Mr. Nares, make it short, as in *pad*: that the first is more
analogical is evident, as the accented *a* is succeeded by the diphthong
ea, 505, but that the last is more agreeable to general usage, I have
not the least doubt. The same reason holds good for the first *a* in *pa-
geantry*; but usage is still more decidedly for the short sound of the *a*
in this word, than in *pageant*. Mr. Sheridan, Dr. Kenrick, Mr. Perry,
and W. Johnston, adopt the short sound, and Entick alone the long one.
About forty years ago, when Mr. Garrick exhibited a show in honour
of Shakespeare, it was universally called a *Padjunt*.

PALFREY, pâl-fré, or pâl-fré, *s.* A small horse fit for ladies.

¶ In the first edition of this Dictionary † I followed Mr. Sheridan,
W. Johnston, Mr. Perry, and Buchanan, in the sound of *a* in the first
syllable of this word; but, upon maturer consideration, think Dr. Ken-
rick, Mr. Scott, and Mr. Barclay, more analogical, and must therefore
give the third sound of *a* the preference. — See Principles, No. 84.

To PANEGYRIZE, pâ-né-jé-rîze, *v. a.* To praise highly.

¶ I have not found this word in any of our Dictionaries, but have
met with it in so respectable a writer, that I cannot resist the tempta-
tion of inserting it here, especially as it serves to fill up a niche in lan-
guage, which, I think, never should be empty: I mean, that wherever
there is a noun established, there should always be a verb to correspond
to it. The passage from which I have taken this word has so much real
good sense, and such true genuine humour, that I cannot refrain from
extracting the whole paragraph, and relying on the pardon of the in-
spector for the digression. — "It may be thought ridiculous to assert,
that morals have any connexion with purity of language, or that the pre-
cision of truth may be violated through defect of critical exactness in
the three degrees of comparison; yet how frequently do we hear, from
the dealers in superlatives, of *most admirable*, *super-excellent*, and *quite
perfect people*, who, to plain persons, not bred in the school of exag-
geration, would appear mere common characters, not rising above the
level of mediocrity! By this negligence in the just application of words,
we shall be as much misled by these trope and figure ladies when they
degrade, as when they *panegyryze*; for, to a plain and sober judgment,
a tradesman may not be *the most good-fornothing fellow that ever existed*,
merely because it was impossible for him to excute, in an hour, an or-
der which required a week; a lady may not be *the most hideous fright
the world ever saw*, though the make of her gown may have been obso-

lete for a month; nor may one's young friend's father be a *monster of cruelty*, though he may be a quiet gentleman, who does not choose to live at watering-places, but likes to have his daughter stay at home with him in the country." — *Hannah More's Strictures on Modern Female Education*, vol. i. page 216. If the usage of this word stood in need of farther support, we have it from the best authority. "The author thinks it superfluous to *panegyryze* truth; yet, in favour of sound and rational rules, (which must be founded in truth, or they are good for nothing,) he ventures to quote the Stagirite himself: It is not possible for a true opinion to be contrary to another true one." — *Harris's Philological Inquiries*.

PAPILLARY, *pā-pīl-ā-rē*, *a.* Having emulgent vessels, or resemblances of paps.

§ There is a set of words of similar derivation and termination, which must be necessarily accented in the same way; these are, *Axillary*, *Maxillary*, *Capillary*, *Papillary*, *Pupillary*, *Armillary*, *Mammillary*, and *Medullary*. All these, except the last, which was not inserted, I had accented on the first syllable in a Rhyming and Pronouncing Dictionary, published thirty years ago.

This accentuation I still think the most agreeable to analogy; and that the inspector may judge of the usage, I have subjoined the several different modes of accentuation of the the different orthoëpists:

<i>Axillary</i> ,	Johnson, Kenrick.
<i>Axil'ary</i> ,	Sheridan, Ash, Bailey.
<i>Maxillary</i> ,	Johnson, Sheridan, Barclay.
<i>Maxil'ary</i> ,	Ash, Kenrick, W. Johnston, Bailey, Entick.
<i>Capillary</i> ,	Johnson, Kenrick, Nares, Fenning.
<i>Capil'ary</i> ,	{ Sheridan, Ash, W. Johnston, Perry, Buchanan, Bailey, Entick.
<i>Papillary</i> ,	Johnson, Nares, Barclay, Fenning.
<i>Papil'ary</i> ,	{ Sheridan, Kenrick, Ash, Scott, Perry, Buchanan, Bayley.
<i>Pu'pillary</i> ,	{ Johnson, Sheridan, Kenrick, Ash, Scott, Perry, Entick, Barclay, Fenning.
<i>Pupil'ary</i> ,	No examples.
<i>Mam'millary</i> ,	Nares, Bailey.
<i>Mammil'ary</i> ,	{ Johnson, Kenrick, Ash, Sheridan, Scott, Perry, Entick.
<i>Ar'millary</i> ,	Sheridan, Scott, Nares, Smith, Fenning.
<i>Armil'ary</i> ,	Ash, Perry, Entick, Bailey, Barclay.
<i>Med'ullary</i> ,	No examples.
<i>Medul'ary</i> ,	{ Johnson, Sheridan, Ash, Kenrick, W. Johnston, Buchanan, Bailey, Barclay, Fenning, Entick.

This extract sufficiently shows how uncertain usage is, and the necessity of recurring to principles: and that these are on the side I have adopted, may be gathered from No. 512. — See *Mammillary* and *Maxillary*.

PAPILLOUS, *pā-pīl-lūs*, *a.* The same with *Papillary*.

§ There is some diversity in the accentuation of this word, as well as the former: Dr. Johnson and Barclay place the accent on the first syllable; and Mr. Sheridan, Dr. Kenrick, Dr. Ash, and Mr. Perry, on the second, as I have done.

TO PARALYZE, pâr'-â-lîze, *v. a.* To weaken, to deprive of strength as if struck with a palsy.

§ The very general use of this word, especially since the French revolution, seems to entitle it to a place in the Dictionaries of our language; as it not only more forcibly expresses the common idea than *to enervate* or *to deaden*, but serves to fill up those vacancies in speech, where there is no verb to correspond to a substantive or adjective. Hence Pope's happy coinage of the verb *to sensualize*, see the verb *to Panegyryze*. A happier instance of the use of this word, and a better authority for it, cannot be given than in *Hannah More's Strictures on Education*, vol. i. page 49, where, speaking of the philosophic and systematic vice of modern infidels on the Continent, she shays: "This cool, calculating, intellectual wickedness, eats out the very heart and core of virtue, and, like a deadly mildew, blights and shrivels the blooming promise of the human spring. Its benumbing touch communicates a torpid sluggishness, which *paralyzes* the soul. It descants on depravity, and details its grossest acts as if its object were to allay the tumult of the passions, while it is letting them loose on mankind, by plucking off the muzzle of present restraint and future accountableness."

PARENESIS, pâ-rên'-ê-sîs, *s.* 520. Persuasion.

§ Dr. Johnson, in the folio edition of his Dictionary, places the accent on the penultimate syllable of this word, and Mr. Sheridan and Mr. Nares on the antepenultimate, and the latter make the *e* long. Dr. Johnson has several words of a similar termination for his accentuation; but analogy is clearer for Mr. Sheridan and Mr. Nares with respect to accent, and directly against them with respect to quantity; for it is not the long quantity of the original that can resist the shortening power of the English antepenultimate accent in this word, any more than in *Diacresis*, *Ephemeris*, etc. which see.

PAROTID, pâ-rôt'-tîd, *a.* 503. Belonging to the glands under and behind the ear.

§ In this, and the following word, Dr. Johnson places the accent on the antepenultimate syllable, but Mr. Sheridan and Dr. Ash much more properly on the penultimate, as here marked. It may, however, be observed, that Dr. Johnson's accentuation of this word is the more agreeable to analogy, as it comes from the Latin *Parotides*, which, according to the general rule, by losing a syllable, has its accent removed a syllable higher (see *Academy*); but the succeeding word, *Parotis*†, is a perfect Latin word, and therefore preserves its Latin accent on the penultimate. — See Principles, No. 503, *b*, and the word *Irreparable*.

PARSIMONY, pâ-rsê-mûn-ê, *s.* 503. 557. Frugality, covetousness, niggardliness.

§ For the *o*, see *Domestick*.

PARSON, pâ-r'-sn, *s.* 170. The priest of a parish, one that has a parochial charge of cure or souls; a clergyman; it is applied to the teachers of the presbyterians.

§ The *o* before *n*, preceded by *k*, *p*, *s*, or *t*, is under the same predicament as *e*; that is, when the accent is not on it, the two consonants unite, and the vowel is suppressed; as *beckon*, *capon*, *season*, *mutton*, etc. pronounced *beck'n*, *cap'n*, *seas'n*, *mutt'n*, etc. *Parson*, therefore, ought to be pronounced with the *o* suppressed, and not as Mr. Sheridan has marked it. — See Principles, No. 103. 170.

PARTISAN, pâ-r'-tê-zân, *s.* 524. A kind of pike or halberd; an adherent to a faction; the commander of a party.

§ All our orthoëpists agree in accenting this word on the first syllable. Mr. Nares says Dr. Johnson has improperly accented this word

on the last; but, both in the folio edition of his Dictionary, and the quarto printed since his death, the accent is on the first. There is not the same uniformity in the accentuation of the companion to this word *artisan*; for though Mr. Nares, Mr. Perry, Dr. Ash, W. Johnston, Buchanan, Bailey, Fenning, and Entick, accent the first syllable, Dr. Johnson, in both editions of his Dictionary, Mr. Sheridan, Mr. Scott, and Mr. Barclay, accent the last: and Dr. Kenrick places an accent on both first and last. The same diversity appears in the accentuation of *courtesan*, a word of exactly the same form; which is accented by Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Nares, Fenning, and Entick, on the last syllable; and by Dr. Ash, Dr. Kenrick, Buchanan, Barclay, Bailey, and Fenning, on the first; and by Mr. Perry both on the first and last. The truth is, these three words are among those which admit of the accent either on the first or last syllable, and this has produced the diversity we find in our Dictionaries, 524. The accent on the first syllable seems the more agreeable to our own analogy, and ought to be preferred, 503.

PAST, *pást*, *part. a.* Properly *Passed*. Not present, not to come; spent, gone through, undergone. — See Principles, No. 367.

§ This contraction, in every word but the preposition, is a disgrace to our orthography. It took its rise, in all probability, from words ending in *st*, with which it was rhymed, as that of Pope:

“Which not alone has shone on ages *past*,

“But lights the present, and shall warm the *last*.”

But as we see that *possest*, *drest*, and many others, spelled in this manner to accommodate rhymes to the eye merely, have recovered their true form; there is no reason why this word should not do the same.

PASTORAL, *pás-túr-ál*, *a.* 88. Rural, rústick, beseeeming shepherds, imitating shepherds; relating to the care of souls.

§ For the *o*, see *Domestick*.

PATENT, *pát-tént*, or *pá-tént*, *a.* Open to the perusal of all, as, letters Patent; something appropriated by letters patent.

§ This word, when an adjective, is, by Dr. Kenrick, W. Johnston, and Buchanan, pronounced with the *a* long, as in *paper*; but by Mr. Sheridan, Mr. Scott, Dr. Ash, Mr. Perry, and Entick, short, as in *pat*. But when the word is a substantive, it is pronounced with the *a* short by Mr. Nares and all those orthoëpists, except Buchanan. That the adjective should by some be pronounced with the *a* long, is a remnant of that analogy which ought to prevail in all words of this kind, 544; but the uniformity with which the substantive is pronounced, with the *a* short, precludes all hope of alteration.

PATHOGNOMONICK, *pá-thóg-nó-món-ík*, *a.* 509. Such signs of a disease as are inseparable, designing the essence or real nature of the disease, not symptomatick.

§ Mr. Sheridan has suppressed the *g* in this word as in *gnomon*, without considering, that when a syllable precedes, the *g* unites with it, and is to be pronounced. Thus this letter is mute in *sign*, but pronounced in *signify*. The same may be observed of *resign* and *resignation*, *indign*, and *indignity*, etc.

PATROL, *pá-tróle*, *s.* The act of going the rounds in a garrison to observe that orders are kept; those that go the rounds.

§ All our orthoëpists give this word, both as noun and verb, the accent on the last syllable, except Mr. Nares, who wishes to reduce it to the accentual distinction so often observed, 492. Johnson's folio edition has the accent of both words on the first, but the quarto accents

both on the last; and this accentuation, it is certain, is the most received in the polite world.

PATRONAGE, pát-trún-ídje, *s.* 90. Support, protection; guardianship of saints; donation of a benefice, right of conferring a benefice.

§ That the first syllable of this word is short, and that of *patron* long, is owing to the shortening power of the antepenultimate accent, 503.

PATRONAL, pát-ró-nál, *a.* Protecting, supporting, guarding, defending.

§ This word, like *matronal*, has a diversity of pronunciation in our Dictionaries, which shows the necessity of recurring to principles in order to fix its true sound. Buchanan places the accent on the first syllable; but whether he makes the *a* long or short cannot be known. Dr. Ash places the accent on the same syllable; and though he makes the *a* in *matronal* short, yet he makes the same letter in this word long as in *patron*. Barclay and Fenning lay the stress upon the first of *matronal*, and on the second of *patronal*: Perry and Entick place the accent on the first of both these words, but make the *a* in *matronal* long, and the same letter in *patronal* short. Bailey accents the second syllable of this word.

PATRONESS, pá-trún-ēs, *s.* A female that defends, countenances, or supports; a female guardian saint.

§ I am well aware of the shortening power of the antepenultimate accent in *patronage*, *patronise*, etc. but cannot, as Mr. Sheridan, Mr. Scott, W. Johnston, Dr. Kenrick, and Mr. Perry, have done, allow it that power in *patroness*, because the feminine termination *ess* is as much a subjunctive of our own as the participial terminations *ing* or *ed*, or the plural number, and therefore never ought to alter the accent or quantity of the original word. — See Principles, No. 386. 499.

PAVER, pá-vûr, 99.

PAVIER, páve-yûr, 113.

} *s.* One who lays with stones.

§ This word is more frequently, but, perhaps, less properly, written *Paviour*.

PEA, pé, *s.* 227. A well-known kind of pulse.

§ When the plural of this word signifies merely number, it is formed, by adding *s*, as, "They are as like as two *peas*." When quantity is implied, *e* is added to *s*, as, "A bushel of *pease*." The pronunciation, in both cases, is exactly the same; that is, as if written *peze*.

PECTORAL, pék-túr-ál, *a.* 557. Belonging to the breast; suited to strengthen the breast and stomach.

§ For the *o*, see *Domestik*.

To PECULATE, pék-kù-lâte, *v. n.* To rob or defraud the publick.

§ It is somewhat singular that this word, as a verb, is not in any of our Dictionaries: nor do the substantives seem to have been in general use, as Dr. Johnson produces no authorities for them.

PEDALS, péd-dáls, or pé-dáls, *s.* The large pipes of an organ.

§ I have no doubt that Mr. Nares and Entick, who adopt the first pronunciation, have the best usage on their sides; but am persuaded that Mr. Sheridan, Mr. Scott, Buchanan, and Perry, who adopted the last, are more analogical. — See Principles, No. 543.

PEDLAR, péd-lûr, *s.* Properly *Peddler*. One who travels the country with small commodities, contracted from *petty dealer*.

§ There is the same impropriety in spelling this word with one *d* only as there would be in spelling *saddler* and *fiddler* in the same manner. — For the reasons, see *Codle*.

PEDDLING, pĕd'-dl-ing, *a.* 410. Petty dealing, such as pedlers have.

§ The spelling of this word might have informed Dr. Johnson of the true spelling of *pedler*.

PEDOBAPTISM, pĕd-dò-bâp'-tîzm, *s.* Infant baptism.

§ I have differed from Mr. Sheridan and several of our orthoëpists in making the first syllable of this word short. I am authorised by the shortening power of the secondary accent, 530, notwithstanding the diphthong in the original, which has no more influence in this word than in *Cæsarea*, *œconomick*, and a thousand others.

PENNYWORTH, pĕn'-nĕ-wûrth, *s.* As much as is bought for a penny; any purchase, any thing bought or sold for money; something advantageously bought, a purchase got for less than it is worth; a small quantity.

§ This word is commonly, and without vulgarity, contracted into *pennurth*.

PERDURABLE, pĕr'-dû-râ-bl, *a.* 293. Lasting, long continued.

§ Mr. Nares tells us that this word throws the accent back to the fourth syllable from the end, though the derivation demands it otherwise. I am sorry to differ from so judicious an orthoëpist; but cannot conceive that derivation requires the same accent as on *durable*, since this word is, like many others, considered as a simple, derived from the Latin *perdurabilis*, which, though not a classical word, is formed in the Latin analogy, and has the same effect on English pronunciation as if it came to us whole; which effect is to place the accent in the anglicised word on that syllable which had a secondary accent in Latin, and that is the first. — See *Academy* and *Incomparable*.

The reason that such a formative as *perdurabilis* may be admitted as the parent of *perdurable*, and not *interferio* that of *interference*, is, that we form *interference* from the verb to *interfere*, rather than from *interferio*, which is not a Latin word, though, perhaps, in the Latin analogy of formation; but we have no verb to *perdure*, from which to form *perdurable*, and therefore allowably follow the Latin analogy of formation, and the English analogy of pronouncing such formatives. — See *Interference*. Poetical authorities are decidedly in favour of this accentuation:

“O *perdurable* shame! let's stab ourselves.”

Shak.

“..... the vig'rous sweat

“Doth lend the lively springs their *perdurable* heat.”

Dray.

“Why would he, for the momentary trick,

“Be *perdurably* fin'd.”

Shak.

PEREMPTORY, pĕr'-rĕm-tûr-ċ, or pĕr-ĕm'-tô-rĕ, *a.* 512. Dogmatical, absolute, such as destroys all farther expostulation. — For the *o*, see *Domestick*.

§ If we consult our orthoëpists, there can scarcely be any two pronunciations more equally balanced than those that are given to this word, Mr. Sheridan, Mr. Nares, Mr. Smith, Dr. Ash, W. Johnston, Mr. Scott, and Entick, are for the first; and Dr. Johnson, Dr. Kenrick, Bailey, Buchanan, Barclay, Fenning, and Perry, for the last; but notwithstanding the last has these authorities to support it, I am much mistaken if the first has not obtained a complete victory. That there is a strong tendency in words of this kind to draw the accent high, is evident; it is as evident likewise, that those polysyllables, which we derive from the Latin, incline to accent that syllable on which we place a secondary accent in pronouncing the original, see *Academy* and *Disputable*; and provided there are no clusters of uncombinable consonants

in the latter syllables; there is no reason why this accentuation should be checked. This is the case with the word in question; the *p* is mute, *t* is easily pronounced after *em*, and the whole termination is sufficiently smooth and voluble: but in *perfunctory* the case is different; the uncombinable consonants *nt* are not to be pronounced without considerable difficulty, if we place the accent on the first syllable; and therefore this accentuation ought to be avoided as much as in *corruptible*, which see. The Poets incline to the side I have adopted:

"To-morrow be in readiness to go;

"Excuse it not, for I am *peremptory*."

Shak.

"If I entertaine

"As *peremptorie* a desire, to level with the plaine

"A citie, where they lov'd to live; stand not betwixt my ire

"And what he aims at."

Chapman.

Ben Jonson too, in his Grammar, places the accent on the first syllable of this word.

TO PERFORM, *pěr-fŏrm'*, or *pěr-fŏrm'*, *v. a.* To execute, to do, to discharge, to achieve an undertaking.

§ There is a wanton deviation from rule in the pronunciation of this word and its derivatives, which calls aloud for reformation. Pronouncing the last syllable like *form*, a seat, is a gross departure from analogy, as will appear by comparing it with the same syllable in *reform*, *conform*, *inform*, *deform*, *transform*, etc. This error seems chiefly confined to the stage, where it probably originated. It is not unlikely that some affected actor, to give the word a foreign air, first pronounced it in this manner; though, in justice to the stage, it ought to be observed, that it has less of this affectation than any theatre of elocution in the kingdom.

PERFUME, *pěr-fŭme*, *s.* 492. Strong odour of sweetness used to give scents to other things; sweet odour, fragrance.

§ Fenning, Perry, Entick, Dr. Johnson, Buchanan, W. Johnston, and Kenrick, place the accent on the last syllable of this word, either when a substantive or a verb. As a substantive, Scott places the accent either on the first or last, and Sheridan on the first. Mr. Nares has shown at large, that the poets accent the substantive both ways; but the analogy of dissyllable nouns and verbs seems now to have fixed the accent of the substantive on the first, and that of the verb on the last.

PERFUNCTORY, *pěr-fŭngk'-tŭr-ĕ*, *a.* Slight, careless, negligent.

§ I have differed from Mr. Sheridan and W. Johnston, who accent this word on the first syllable; but have Dr. Johnson, Dr. Ash, Mr. Nares, Barclay, Fenning, Bailey, Buchanan, and Entick, on my side for accenting the second: and this pronunciation, without any authority, would be more eligible than the other, from the difficulty of pronouncing the uncombinable consonants in the last syllables, without the assistance of accent, especially when we consider that the adverb *perfunctorily*, and the possible abstract noun *perfunctoriness*, must necessarily have the same accent as the adjective. — See *Peremptory*, *Irrefragable*, and *Corruptible*.

PERILOUS, *pěr-rĭl'-ŭs*, *a.* 314. Dangerous, hazardous, full of danger; it is used by way of emphasis, or ludicrous exaggeration of any thing bad; smart, witty. In this last sense out of use.

§ This word is commonly, but improperly, written with double *l*, *perilous*, as it comes from the French *perilleux*.

PERPETUITY, *pěr-pĕ-tŭ'-ĕ-tĕ*, *s.* Duration to all futurity; exemption from intermission or cessation; something of which there is no end.

§ For the reason that the *t* is not aspirated in this word, see *Futurity*.

To PERSEVERE, pĕr-sĕ-vĕré, *v. n.* To persist in an attempt, not to quit the design.

§ Mr. Nares observes, that this word was anciently written *persever*, and accented on the second syllable.

"..... say thou art mine.

"My love, as it begins, so shall *persever*."

All's well, etc. Act. IV.

"*Persever* not, but hear me, mighty kings."

King John, Act. II.

"But in her pride she doth *persever* still."

Spenser.

But that before the time of Milton the spelling and accentuation had been changed.

"Whence heavy persecution shall arise

"Of all who in the worship *persevere*

"Of spirit and truth."

Par. Lost, XII. v. 552.

As this word is written at present, there can be no doubt of its pronunciation; and that it is very properly written so, appears from other words of the same form. *Declare*, *respire*, *explore*, *procure*, etc. from *declaro*, *respiro*, *exploro*, *procuro*, etc. and consequently from *persevero* ought to be formed *persevere*: not one of our orthoëpists place the accent on the second syllable; yet such is the force of prescription, that the old pronunciation is not entirely rooted out, especially in Ireland, where this pronunciation is still prevalent.

PERSONABLE, pĕr-sŭn-ā-bl, *a.* Handsome, graceful, of good appearance.

§ As the *o* in *person* is sunk, as in *season*, *treason*, etc. so this word, being a compound of our own, and *personage* coming to us from the French, we generally suppress the *o*, but as *personal*, *personate*, etc. come to us from the Latin, we generally preserve the *o*. This is the best reason I can give for the slight difference we find in the pronunciation of these words; and if any one is inclined to think we ought to preserve the *o* distinctly in all of them, except *person*, and even in this, on solemn occasions, I have not least objection.

PERSPECTIVE, pĕr-spĕk'-iv, *s.* A glass through which things are viewed; the science by which things are ranged in a picture, according to their appearance in their real situation; view, visto.

§ This word, as may be seen in Johnson, was generally accented by the poets on the first syllable; but the harshness of this pronunciation arising from the uncombinable consonants in the latter syllables, has prevented this pronunciation from gaining any ground in prose; and it were much to be wished that the same reason had prevented the initial accentuation of similar words. — See *Irrefragable*, *Corruptible*, *Acceptable*, etc.

PETAL, pĕ'-tāl, or pĕt'-āl, *s.* Petal is a term in botany, signifying those fine-coloured leaves that compose the flowers of all plants. The leaf of a flower, as distinguished from the leaf of a plant.

§ I must retract my former pronunciation of the first syllable of this word with Mr. Sheridan and Mr. Perry, and join Dr. Kenrick and Mr. Scott, who make the *e* long. In all words of this form we ought to incline to this pronunciation, from its being so agreeable to analogy. Let it not be pretended that the *e* in the Latin *petalum* is short; so is the *a* in *labellum*, and the *i* in *libellus*, which yet in the English *label* and *libel*, we pronounce long. But however right the long sound of *e* may

be by analogy, I am apprehensive that, as in *pedals*, the short sound is in more general use. — See *Pedals*.

PETITORY, pět'-tē-tūr-ē, *a.* 512. Petitioning, claiming the property of any thing.

§ For the *o*, see *Domestick*.

PHALANX, fā'-lānks, or fāl'-lānks, *s.* A troop of men closely embodied.

§ The second manner of pronouncing this word is more general; but the first is more analogical. If, when we pronounce a Latin or Greek word of two syllables, having a single consonant between two vowels, we always make the first vowel long; it is very natural, when such a word is transplanted whole into our own language, to pronounce it in the same manner. That the quantity of the original has very little to do in this case, may be seen under the word *Drama*, 544; and yet nothing but an absurd regard to this could have influenced the generality of speakers to pronounce this word with the first vowel short, contrary to the old genuine analogy of our own language, as Dr. Wallis calls it, and contrary to the manner in which we pronounce the word in the original; for though *local*, *favour*, and *labour*, have the first vowel short in the Latin *localis*, *favor*, and *labor*, we pronounce them both in Latin and English according to our own analogy, with the *o* and *a* long and open. The same may be observed of words from the Greek. In the word in question, therefore, the authority of Mr. Sheridan, Mr. Scott, and Dr. Ash, who make the first vowel long, ought to outweigh that of Dr. Kenrick, Mr. Perry, Entick, and Buchanan, who make it short.

To PHILIP, fil'-ip, *v. a.* To give a smart stroke with the end of a finger bent against the thumb, and suddenly straitened.

§ I have not met with this word in any Dictionary I have seen, but have heard it in a thousand conversations where it has been used without scruple. It means a very singular action of the hand which can be expressed by no other word; and certainly deserves a place in the language. If I may hazard a conjecture, it is derived from *philippick*: the smartness of the stroke being similar to the asperity of the oration.

PHILIPPICK, fil'-lip'-pik, *s.* Any invective declamation.

§ Invective orations are so called from those of Demosthenes, pronounced against Philip king of Macedon, and which abounded with the sharpest invectives.

PHILOSOPHICALLY, fil'-lō-zōf'-fē-kāl-ē, *ad.* In a philosophical manner, rationally, wisely.

§ Mr. Sheridan seems very properly to have marked the *s* in this and the two preceding words, as pronounced like *z*. — For the reasons, see Principles, No. 425. 435.

PHILOSOPHISM, fē'-lōs'-ō-fizm, *s.* Visionary or unfounded philosophy.

§ This word has been brought into use since the French revolution, and is generally meant to ridicule the absurd systems of philosophy that revolution has been productive of. In this sense it has been used by one of the best writers of our own country, Dr. Barrow, on Education, where he says. "An Education, without prejudices, is indeed, a notion dictated by the true spirit of *philosophism*, and expressed in its own jargon; for it is in practice an impossibility, and in terms little less than a contradiction," vol. i. p. 54.

PHILTER, fil'-tūr, *s.* 98. Something to cause love.

§ This word ought rather to be written *philtre*. — See Principles, No. 416.

PLOGISTON, flō-jîs'-tôn, or flō-gîs'-ôn, *s.* 560. A chymical liquor extremely inflammable; the inflammable part of any body.

§ Professors of every art think they add to its dignity, not only by deriving the terms of it from the Greek, but by pronouncing those terms contrary to the analogy of our own language. For this reason our pronunciation becomes full of anomalies, and the professors of an art speak one language, and the rest of the world another. Those, therefore, who are not chemists, ought, in my opinion, to enter their protest against the irregular sound of the *g* in this and similar words. Pronouncing the *g* soft, would only hurt the pride of the professor; but pronouncing it hard, would hurt the genius of the language. — See *Heterogeneous*.

PHRENETICK, frē-nēt'-îk, *a.* Mad, inflamed in the brain, frantick.

§ This word, as well as *phrenitis*, is pronounced by Mr. Sheridan with the accent on the first syllable; in which, though he is contrary to analogy, he is consistent. But Dr. Johnson, Dr. Kenrick, and Mr. Barclay, pronounce *frenetick* with the accent on the first syllable, and *phrenitis* with the accent on the second. That the penultimate accent is the true pronunciation in both can scarcely be doubted, if we consult analogy, 508; and that it is most in use, may appear from the additional suffrages of Dr. Ash, Mr. Nares, Mr. Scott, Mr. Perry, W. Johnston, Entick, Bailey, and Fenning.

PHYSIOGNOMER, fizh-ē-ōg'-nō-mūr, or fiz-ē-ōg'-nō-mūr, } *s.* One
PHYSIOGNOMIST, fizh-ē-ōg'-nō-mîst, 518. }

who judges of the temper or future fortune by the features of the face.

§ For the propriety of pronouncing the *s* in these words like *zh*, we need only appeal to analogy. *S*, before a diphthong beginning with *i*, and having the accent before it, either primary or secondary, always goes into *zh*, as may be seen, Principles, No. 451. The secondary accent on the first syllable of these words gives a feebleness to the second, which occasions the aspiration of *s* as much as in *evasion*, *adhesion*, etc. where the *s* is preceded by the primary accent. It must, however, be acknowledged, that this is far from being the most general pronunciation. — See *Ecclesiastick*.

PHYSIOGNOMY, fizh-ē-ōg'-nō-mē, *s.* The art of discovering the temper, and foreknowing the fortune by the features of the face; the face, the cast of the look.

§ There is a prevailing mispronunciation of this word, by leaving out the *g*, as if the word were French. If this arises from ignorance of the common rules of spelling, it may be observed, that *g* is always pronounced before *n* when it is not in the same syllable; as, *sig-nify*, *indig-nity*, etc. but if affectation be the cause of this error, Dr. Young's *Love of Fame* will be the best cure for it. — See *Pathognomonick*.

PIEPOWDER COURT, pi'-pōū-dūr, *s.*

§ This word is derived from the French *pié*, a foot, and *poudré*, dusty; *q. d.* Dusty-foot Court. — "A Court held in fairs, particularly at Bartholomew Fair, in West Smithfield, London, to do justice to buyers and sellers, and to redress disorders committed in them." — Such was the old derivation of this word; but the late Daines Barrington, and Blackstone after him, derive it with much more probability from *Pied Puldreux*, a pedler. — *Mason's Supplement to Johnson's Dictionary*.

To PIERCE, pēerse, or pēse, *v. n.* To penetrate, to enter, to force; to touch the passions, to affect.

§ What has been observed of the word *fierce* is perfectly applicable to this word and its compounds.

To PILL, pîl, *v. n.* To come off in flakes or scoriae.

§ This word, says Dr. Johnson, should be written *peel*. To strip off the bark or rind of any thing is universally so pronounced; but when it is written *pill*, it is impossible to pronounce it *peel*, as Mr. Sheridan has done, without making the eye contradict the ear too palpably. I am of opinion that the pronunciation ought to conform to the orthography. — See *Bowl*.

PINCERS, pîn-sûrz, *s.* An instrument by which nails are drawn, or any thing is gripped which requires to be held hard.

§ This word is frequently mispronounced *pinchers*.

PITIABLE, pît-tê-â-bl, *a.* 405. Deserving pity.

§ The diphthong *ia*, in this word, does not draw the preceding *t* to *tch*, as in *piteous*, and the reason seems to be the same as that which preserves the same letter pure in *Mightier*, *Weightier*, etc. that is, the termination *able*, though derived from the Latin, is often used in composition with pure English words, like the personal and comparative terminations *er*, *eth*, etc.; and therefore the general rule in English composition is adhered to, which is, that simples preserve their sound and accent, whatever terminations are annexed to them.

PLACABLE, plâ-kâ-bl, *a.* 405. Willing or possible to be appeased.

§ Mr. Sheridan, Mr. Nares, W. Johnston, and Buchanan, make the radical *a* in this word and its derivatives long, as I have done; but Dr. Kenrick and Mr. Perry make it short. Mr. Scott marks it both ways, but seems to give the short sound the preference, by placing it first. This, from the shortening power of the antepenultimate accent, it must be confessed, is the most analogical, 535; but this word and its companion, *capable*, seem immoveably fixed in the long sound of the antepenultimate, though the *o* in the same situation in *docible*, and *indocible* evidently inclines to the short sound. — See *Incapable* and *Indocil*.

PLACARD, plâk-ârd',

PLACART, plâk-ârt',

} *s.* An edict, a declaration, a manifesto.

§ Bailey places the accent on the first syllable of *placard*, and Fenning on the first of both these words: all our other orthoëpists place the accent as I have done.

PLAGIARY, plâ-jâ-rê, *s.* A theft in literature, one who steals the thoughts or writings of another; the crime of literary theft.

§ Mr. Elphinston and some respectable speakers pronounce this word with the first vowel short, as if written *pläd-jary*; but Mr. Sheridan, Mr. Scott, Mr. Perry, Mr. Buchanan, Dr. Kenrick, W. Johnston, and Entick, mark it with the *a* long, as if written *play-jary*: and to know which is the true pronunciation, we need only recur to analogy, which tells us that every vowel, except *i*, having the accent, and being followed by a diphthong, is long. — See *Principles*, No. 503. 507.

PLAINTIFF, plâne-tîf, *s.* He that commences a suit in law against another, opposed to the defendant.

§ This word was universally, till of late years, pronounced with the first syllable like *plan*, as appears by its being adopted by Mr. Scott, Mr. Elphinston, Mr. Perry, W. Johnston, and Dr. Kenrick; but a laudable desire of reforming the language has restored the diphthong to its true sound; and the first syllable of this word, like *plane*, is now the current pronunciation of all our courts of justice. Mr. Sheridan and Entick agree in this pronunciation.

To PLAIT, plâte, *v. a.* To fold, do double; to weave, to braid.

§ There is a corrupt pronunciation of this word, as if written *plete*, which must be carefully avoided.

PLANT, plânt, *s.* Any thing produced from seed, any vegetable production; a saplin.

§ There is a coarse pronunciation of this word, chiefly among the vulgar, which rhymes it with *aunt*. This pronunciation seems a remnant of that broad sound which was probably given to the *a* before two consonants in all words, but which has been gradually wearing away and which is now, except in a few words, become a mark of vulgarity. See Principles, No. 79.

PLATOON, plâ-tôon', *s.* A small square body of musqueteers.

§ Corrupted from *Peloton*, French. — See *Encore*.

PLEIADS, plé-yadz,

PLEIADES, plé-yâ-déz,

} *s.* A northern constellation.

§ I have preferred those orthoëpists who mark these words as I have done, to Mr. Sheridan, who makes the first syllable like the verb to *ply*. Dr. Kenrick, Scott, and Perry, the only orthoëpists from whom we can know the sound of the diphthong *ei*, give it as I have done; and Johnson, by placing the accent after the *e*, seems to have done the same: but the sound we invariably give to these vowels in *plebeian*, is a sufficient proof of English analogy: and that pronouncing them like *eye*, is an affectation of adhering to the Greek, from which *pleiades* is derived. — See *Key to the Classical Pronunciation of Greek and Latin Proper Names*, under the word.

PLENARY, plên-â-rè, or plé-nâ-rè, *a.* Full, complete.

§ Some very respectable speakers make the vowel *e*, in the first syllable of this word, long; but analogy and the best usage seem to shorten the *e*, as they do the *a*, in *granary*. Mr. Nares, W. Johnston, Buchanan, and Entick, adopt the second pronunciation; and Mr. Sheridan, Dr. Kenrick, Dr. Ash, Mr. Scott, and Mr. Perry, the first: nor do I see any reason that the *e* should not be short in this word as well as in *plenitude*, in which all our orthoëpist, except Buchanan, pronounce the *e* as in *plenty*.

PLETHORA, plêth'-ô-râ, *s.* 468. The state in which the vessels are fuller of humours than is agreeable to a natural state of health.

§ All our orthoëpists, except a Dictionary of Terms in Medicine, place the accent on the first syllable of this word, notwithstanding the Greek and Latin *o* are long. This, probably, arose from the anglicised word *plethory*, where the accent is very properly antepenultimate. — See Principles, No. 503.

PLUMB, plûm, *ad.* Perpendicularly to the horizon.

§ This word, says Dr. Johnson, is sometimes ignorantly pronounced *plump*.

PLUMP, plûmp, *s.* A knot, a tuft, a cluster, a number joined in one mass. Little used.

§ This word, says Mr. Mason, is now corrupted to *Clump*, and is one of those words that the vulgar continue to speak right, and for which they are laughed at by politer corrupters of language.

PNEUMATICAL, nû-mât-tè-kâl,

PNEUMATICK, nû-mât-tîk, 509.

} *a.* Moved by wind, relative to

wind; consisting of spirit or wind.

§ I have differed from Mr. Sheridan in these words, as I apprehend it is contrary to analogy, and the best usage, to pronounce the initial *p*.

G and **k** before **n** are always silent, as in *gnomon*, *knave*, etc. **B** is not heard in *bdellium*, nor **p** in *psalm*, *ptisan*, etc. and till some good reasons be offered for pronouncing it in the words in question, I must join with Dr. Kenrick, Mr. Scott, and Mr. Perry, who have sunk it as I have done.

POLARCHY, pól-ár-ké, *s.*

§ This word is not in any of the Dictionaries I have seen, but I have met with it in a work lately published by Mr. Evanson, on the Revelations, where he says, "Besides the beforementioned beast, the emblem of the supreme civil power of the European *Polarchy*, another beast is represented in this vision, having some external marks of a lamb." As the only sense in which this word can be taken is that of many governments, it ought to have been written and pronounced *Po-ly-ar-chy*.

POLEMICAL, pò-lém-mé-kál, }

POLEMICK, pò-lém-mík, 509. }

a. Controversial, disputative.

§ The *o* in these words is under the same predicament as that in *Obedience*, which see.

POLTRON, pól-tróon', *s.* A coward, a scoundrel.

§ This is one of those half French half English words that shows at once our desire to imitate the nasal vowel, and our incapacity to do it properly. — See *Encore*.

POLYACOUSTICK, pò-lé-á-kóú-stík, *s.* Any thing that multiplies or magnifies sounds.

§ The reasons that the *o*, though under the secondary accent, in the first syllable of this and the three following words, is long, is because two vowels succeed it in the following syllables. — See Principles, No. 534.

POMPOSITY, póm-pós'-é-té, *s.* An affectation of pompousness.

§ Though this word is not to be found in Johnson or Sheridan, it has been adopted by some of our other lexicographers, and so frequently occurs in conversation, as to deserve a place in the language.

POP, póp, *s.* A small smart quick sound.

§ Undoubtedly derived from the noise caused by the sudden expulsion of some small body.

To POSSESS, póz-zés', *v. a.* 170. To have as an owner, to be master of; to enjoy, or occupy actually; to seize, to obtain; to have power over, as an unclean spirit; to effect by intestine power.

§ The *o* in the first syllable of *possess*, and its compounds, is exactly under the same predicament as the same letter in *occasion*, *obedience*, etc. which see.

POSSESSIVE, póz-zés'-sív, }

POSSESSORY, póz-zés-súr-é, }

a. Having possession.

§ For the same reason that I have placed the accent on the first syllable of *dimissory*, I have placed it on the first syllable of this word; our language seems to prefer deriving it from the Latin *possessorius*, to forming it from our own word *possess*; and when this is the case, the accent is generally on the first syllable in the English pronunciation of the Latin word, see *Academy*. Dr. Johnson and Mr. Sheridan give this word the same accentuation as I have done; but most of our other orthoëpists accent the second syllable.

POSTULATORY, pós'-tshú-lá-túr-é, *a.* 512. Assuming without proof; assumed without proof.

§ For the last *o*, see *Domestick*.

POSTULATUM, p⁴ös-tsh¹ü-lä'-tüm, s. 503. Position assumed without proof.

§ This is a Latin word, which forms its plural sometimes like its original *postulata*, and sometimes as in English *postulatus*: the former is the most eligible, if we are discoursing logically; and the latter, if we are speaking less methodically.

To POTCH, p¹ötsh, v. a. To poach, to boil slightly.

§ This word is more commonly and better written *Poach*.

POTHECARY, p⁴öth'-ë-kä-rë, s. 470. One who compounds and sells medicines.

§ This contraction of *apothecary* is allowable in nothing but in comic poetry:

"So modern *'pothecaries* taught the art

"By doctors' bills to play the doctors' part;

"Bold in the practice of mistaken rules,

"Prescribe, apply, and call their masters fools."

Pope's Essay on Crit.

The other contraction, as if written *potecary*, is almost too vulgar to deserve notice.

POULT, p¹ölt, s. 318. A young chicken, particularly of a turkey.

§ This word is corrupted by the great as well as the small vulgar, into *pout*, rhyming with *out*. — See *Asparagus* and *Cucumber*.

To POUR, p¹our, v. a. 316. To let some liquid out of a vessel, or into some place or receptacle; to emit, to give vent to, to send forth, to let out, to send in a continued course.

§ Mr. Sheridan, Mr. Scott, W. Johnston, Dr. Kenrick, Mr. Perry, and Mr. Smith, pronounce this word as I have done; Mr. Nares alone pronounces it *pore*.

PRECEPT, pr¹ë-cëpt, s. 532. A rule authoritatively given, a mandate.

§ Mr. Sheridan, Mr. Elphinston, Mr. Scott, Buchanan, W. Johnston, Perry, and Entick, make the *e* in the first syllable of this word long; Dr. Kenrick alone makes it short.

PRECISELY, pr¹ë-sisë'-lë, ad. Exactly, nicely, accurately, with superstitious formality, with too much scrupulosity.

§ Though we seldom hear the adjective *precise* pronounced as if written *precize*, we very frequently hear the adverb *precisely* pronounced as if written *preciz-ly*; but it ought to be remembered as an invariable rule, that adverbs preserve exactly the same accent and sound as the adjective from which they are formed; and therefore, as the adjective is pronounced with the hissing or pure *s*, the adverb ought to have the same.

PREDILECTION, pr¹ë-dë-lëk'-shün, s. Preference, partiality, prepossession in favour of any thing.

§ It is probable that this word was not in use when Dr. Johnson wrote his Dictionary, or he would have inserted it; perhaps it was first used by the author of the Letters signed Junius; but the readiness with which it has since been adopted by the most respectable writers, is a sufficient proof of its propriety and utility. Scott, Entick, and Mason, are the only orthoëpists who have inserted this word.

PREFACE, pr¹ëf'-fäs, s. 91. 532. Something spoken introductory to the main design, introduction, something proemial.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, W. Johnston, Buchanan, Perry, and Entick, pronounce the first *e* in this word short.

PREFECTURE, prĕf'-fĕk-tŭre, *s.* Command, office of government.

§ Though I have agreed with all our orthoepists in making the first syllable of *prefect* long, I cannot follow them so implicitly in the accent and quantity of this word. All but Mr. Sheridan, W. Johnston, and Mr. Perry, place the accent on the second syllable; and the two first of these writers make the first syllable long, as in *prefect*. Mr. Perry alone has, in my opinion, given this word its true pronunciation, by placing the accent on the first syllable, and making that syllable short. This is agreeable to that general tendency of our language to an antepenultimate accentuation, and a short quantity on every vowel but *u*. — See Principles, No. 533. 535.

PRELATE, prĕl'-lāt, *s.* 91. 532. An ecclesiastick of the highest order and dignity.

§ Mr. Sheridan, Mr. Elphinston, Mr. Nares, Mr. Scott, Dr. Kenrick, W. Johnston, Buchanan, Perry, and Entick, pronounce the *e* in the first syllable of this word short.

PRELUDE, prĕl'-ŭde, *s.* 532. Some short slight of musick played before a full concert; something introductory, something that only shows what is to follow.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, W. Johnston, Buchanan, Perry, and Entick, pronounce the *e* in the first syllable of this word short.

PREMISS, prĕm'-is, *s.* An antecedent proposition.

§ As the singular ends with *ss*, the preceding word † (*premises*) in the plural ought to have *ss* also.

PREPARATORY, prĕ-pār'-rā-tŭr-ĕ, *a.* Antecedently necessary; introductory, previous, antecedent.

§ For the *o*, see *Domestick*,

PRESAGE, prĕs'-sādje, *s.* 492. 532. Prognostick, presension of futurity.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Mr. Perry, and Entick, pronounce the *e* in the first syllable of this word short; and Dr. Kenrick and W. Johnston make it long.

PRESUMPTUOUS, prĕ-zŭm'-tshŭ-ŭs, *a.* Arrogant, confident, insolent; irreverent with respect to holy things.

§ We frequently hear this word pronounced in three syllables, by corrupting and contracting the two last syllables into *shus*, as if written *prezumshus*: but correct speakers carefully preserve these syllables distinct, and pronounce them like the verb to *chew*, and the pronoun *us*. — See *Unctuous*.

PRIMACY, pri'-mā-sĕ, *s.* The chief ecclesiastical station.

§ Mr. Elphinston is the only orthoepist who gives the short sound to *i* in this word. Perhaps no one understands the analogies of our language better; but in this and several other words he overturns the very foundation of language, which is general custom. I am well acquainted with the shortening power of the antepenultimate accent, 535; and if custom were wavering, this ought to decide; but in this word, and *primary*, custom is uniform, and precludes all appeal to analogy.

PRIVACY, pri'-vā-sĕ, or pri'v-ā-sĕ, *s.* State of being secret, secrecy; retirement, retreat.

§ The first pronunciation of this word is adopted by Dr. Ash, Dr. Kenrick, W. Johnston, Mr. Perry, and Entick; and the last by Mr. Sheridan, Mr. Elphinston, and Mr. Scott. Mr. Elphinston is in this word consistent with his pronunciation of *primacy*; but my ear and observa-

tion greatly fail me, if the first mode of pronouncing this word is not the most agreeable to polite as well as general usage. It seems so retain the sound of its primitive *private*, as *piracy* does of *pirate*; which word *piracy* Mr. Elphinston, in opposition to all our orthoëpists, pronounces with the *i* short.

PRIVATIVE, *prĭv'-vā-tĭv*, *a.* 153. Causing privation of any thing; consisting in the absence of something; not positive.

§ Mr. Sheridan, Dr. Kenrick, Dr. Ash, Mr. Scott, W. Johnston, and Entick, make the first syllable of this word short, as I have done; and Mr. Perry and Buchanan make it long. In defence of the first pronunciation it may be observed, that this word is not like *primacy* and *primary*; the first of which is a formative of our own; and the second, derived from the Latin *primarius*, which, in our pronunciation of the Latin, does not shorten the *i* in the first syllable as *privativus* does, see *Academy* and *Incomparable*, and therefore these words are no rule for the pronunciation of this; which, besides the general tendency of the penultimate accent to shorten every vowel it falls on but *u*, 535, seems to have another claim to the short vowel from its termination; thus *sā-native*, *dōnative*, *prĭmitive*, *derĭvative*, etc. all plead for the short sound.

PROBABLE, *prōb'-bā-bl*, *a.* Likely, having more evidence than the contrary.

§ Were this word used to signify the possibility of searching a wound with a probe, the *o* would in that case be pronounced long.

PROBATION, *prō-bā'-shūn*, *s.* Proof, evidence, testimony; the act of proving by ratiocination or testimony; trial, examination; trial before entrance into monastick life, novitiate.

§ The *o* in the inseparable preposition of this and similar words when the accent is on the second syllable, is exactly like the *o* in *obedience*, which see.

PROCESS, *prōs'-sēs*, *s.* 533. Tendency, progressive course; regular and gradual progress; methodical management of any thing; course of law.

§ Mr. Sheridan, Mr. Nares, Dr. Johnson, Dr. Ash, Mr. Scott, W. Johnston, and Mr. Perry, place the accent on the first syllable of this word; and those who give the quantity of the vowels make it short: Buchanan alone, though he places the accent on the first syllable, makes it long.

Mr. Nares, suspects the accentuation of this word on the second syllable to be the most ancient, though Shakespeare so frequently places the accent on the first.

"Tell her the *process* of Antonio's end." *Merchant of Venice.*

"In brief, to set the needless *process* by." *Measure for Measure.*

"In *process* of the seasons I have seen." *Shakespeare's Sonnets.*

But Milton accents the second syllable:

"Cannot without *process* of speech be told." *Par. Lost*, vii. 178.

"..... which might rise

"By policy and long *process* of time." *Ib.* ii. 297.

There is a phrase, as Mr. Nares observes, in *process of time*, when we oftener hear the accent on the second syllable of this word than the first. This is undoubtedly a proof of the justness of his observation respecting the antiquity of this pronunciation; but as it is now antiquated in other phrases, it ought not to be used in this.

PRODUCE, *prōd'-dūse*, *s.* 532. Product, that which any thing yields or brings; amount, gain.

§ Mr. Sheridan, Mr. Nares, Mr. Elphinston, Mr. Scott, Dr. Kenrick, W. Johnston, Perry, and Entick, make the *o* in the first syllable of this word short; and Buchanan and Dr. Ash, long.

PRODUCT, prôd'-ûkt, s. 532. Something produced, as fruits, grain, metals; work, composition; thing consequential, effect.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, W. Johnston, Perry, and Entick, make the *o* in the first syllable of this word short; and Dr. Ash, as far as we can gather by his position of the accent, makes it long.

PROGRESS, prog'-grês, s. 532. Course, procession; advancement, motion forward; intellectual improvement; removal from one place to another; a journey of state, a circuit.

§ Mr. Sheridan, Mr. Elphinston, Mr. Nares, Dr. Kenrick, W. Johnston, and Perry, pronounce the *o* in the first syllable of this word short; but Buchanan and Entick make it long.

PROLOCUTOR, prô-lô-kû'-tûr, s. 503. The foreman, the speaker of a convocation.

§ In compliance with so many authorities I placed the accent on the antepenultimate syllable of *interlocutor*, and nearly the same authorities oblige me to place the accent on the penultimate of this word; for so Dr. Johnson, Dr. Kenrick, Dr. Ash, W. Johnston, Mr. Perry, Buchanan, Barclay, Fenning, and Bailey, accent it. But surely these two words ought not to be differently accented; and if my opinion had any weight, I would accent them both on the penultimate, as they may be considered exactly like words ending in *ator*, and ought to be accented in the same manner. Mr. Sheridan and Mr. Scott are very singular in placing the accent on the first syllable. — See *Interlocutor*.

PROLOGUE, prôl'-lôg, s. 338. 532. Preface, introduction to any discourse or performance; something spoken before the entrance of the actors of a play.

§ Mr. Sheridan, Mr. Elphinston, Mr. Nares, Dr. Kenrick, Mr. Scott, W. Johnston, Perry, and Entick, make the *o* in the first syllable of this word short, and Buchanan only long.

PRONUNCIATION, prô-nûn-shê-â'-shûn, s. Act or mode of utterance.

§ There are few words more frequently mispronounced than this. A mere English scholar, who considers the verb to *pronounce* as the root of it, cannot easily conceive why the *o* is thrown out of the second syllable; and therefore, to correct the mistake, sounds the word as if written *pronunciation*. Those who are sufficiently learned to escape this error, by understanding that the word comes to us either from the Latin *pronunciatio*, or the French *prononciation*, are very apt to fall into another, by sinking the first aspiration, and pronouncing the third syllable like the noun *sea*. But these speakers ought to take notice, that, throughout the whole language, *c*, *s*, and *t*, preceded by the accent, either primary or secondary, and followed by *ea*, *ia*, *io*, or any similar diphthong, always become aspirated, and are pronounced as if written *she*. Thus the very reasons that oblige us to pronounce *partiality*, *propitiation*, *especially*, etc. as if written *parsheality*, *propisheashon*, *espeshally*, etc. oblige us to pronounce *pronunciation* as if written *pronunsheashun*. See Principles, No. 357, 450, 461, and the word *Ecclesiastick*.

But though Mr. Sheridan avoids the vulgar error of sinking the aspiration, in my opinion he falls into one fully as exceptionable; which is, that of pronouncing the word in four syllables, as is written *pronun-sha-shun*. I am grossly mistaken if correct speakers do not always

pronounce this and similar words in the manner I have marked them: and, indeed, Mr. Sheridan himself seems dubious with respect to some of them; for though he pronounces *glaciate*, *glaciation*, *association*, etc. *glā-shate*, *glā-sha-shun*, *as-so-sha-shun*, etc. yet he spells *conglaciate*, *conglaciation*, and *consociation*, — *con-gla-syate*, *con-gla-sya-shun*, *con-so-sya-shun*. See Principles, No. 542, 543.

To PROPUGN, *prô-pûne'*, *v. a.* 385. To defend, to vindicate.

§ This word and its compounds are exactly under the same predicament as *impugn*; which see.

PROTEST, *prô-têst'*, or *prôt'-êst*, *s.* 492. A solemn declaration of opinion against something.

§ The first pronunciation of this word is adopted by Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Smith, Mr. Perry, Buchanan, Barclay, Bailey, and Fenning; and the second by Mr. Nares, Dr. Ash, Dr. Johnson, and Entick. As this substantive was derived from the verb, it had formerly the accent of the verb: and that this accent was the most prevailing, appears from the majority of authorities in its favour. But the respectable authorities for the second pronunciation, and the pretence of distinguishing it from the verb, may very probably establish it, to the detriment of the sound of the language, without any advantage to its signification. See *Bowl*.

PROW, *prôû*, or *prô*, *s.* The head or forepart of a ship.

§ Mr. Elphinston, Dr. Kenrick, Mr. Smith, Mr. Perry, and Buchanan, are for the first pronunciation of this word; and Mr. Sheridan, Mr. Nares, Mr. Scott, W. Johnston, and Barclay, for the second. When authorities are so nicely balanced, analogy ought to decide; and that is clearly for the first pronunciation. See Principles, No. 323.

PROWESS, *prôû-ês*, or *prô'-is*, *s.* Bravery, valour, military gallantry.

§ Mr. Sheridan, Mr. Scott, Dr. Kenrick, W. Johnston, and Perry, adopt the first sound of this word; and Mr. Nares only the second: here too analogy must decide for the first. — See Principles, No. 323.

To PROWL, *prôûl*, or *prôle*, *v. a.* To wander for prey, to prey, to plunder.

§ This word, among many others composed of the diphthong *ow*, is subject to a double pronunciation; the one rhyming with *cowl*, and the other with *stroll*. That the former is more agreeable to analogy may be seen from the more numerous instances of this sound of the *ow* than of the other; that the latter pronunciation, however, was very prevalent, may be gathered from the mode of spelling this word in Philip's *Pastorals*, edit. 1748. Tonson and Draper.

"I, only with the *proling* wolf, constrain'd

"All night to wake: with hunger he is pain'd,

"And I with love. His Hunger he may tame;

"But who can quench, O cruel love! thy flame."

The authorities for the first pronunciation are Mr. Sheridan, Mr. Smith, Mr. Scott, Buchanan, and W. Johnston; and for the second, Dr. Kenrick, Mr. Nares, and Mr. Perry: and analogy must decide as in the two foregoing words. — See Principles, No. 325.

PSEUDOGRAPHY, *sû-dôg'-rà-fê*, *s.* False writing.

§ For the propriety of suppressing the *p* in these words †, see *Pneumaticks*.

PUISANCE, *pû'-is-sânse*, or *pû-îs'-sânse*, *s.* Power, strength, force.

§ The best way to judge of the pronunciation of this and the following word † will be to show the authorities for each: and as the ne-

gative of these words, *impuissance*, is governed by its positive, it may not be improper to join it to the list.

Puis'sance, { Dr. Johnson, Dr. Kenrick, Dr. Ash, Mr. Scott, W. Johnston,
Perry, Fenning, Barclay, Bailey, Buchanan, and Entick.

Pu'issance, Mr. Sheridan.

Puis'sant, { Dr. Johnson, Dr. Kenrick, Dr. Ash, Mr. Scott, Mr. Per-
ry, Buchanan, W. Johnston, Barclay, Bailey, Fenning,
and Entick.

Pu'issant, Mr. Sheridan.

Impuis'sance, Dr. Johnson, Dr. Ash, Barclay, Bailey, and Fenning.

Impu'issance, Mr. Sheridan.

Nothing can be more decisive than the authorities for the penultimate accent on these words, and this induced me to alter my former accentuation on the first syllable; but maturer consideration has convinced me that this is most conformable to the best as well as the most ancient usage; That double consonants in the middle do not always attract the accent. — See Principles, No. 503, *b*.

This word, Dr. Johnson says, seems to have been pronounced with only two syllables. "It was undeniably so," says Mr. Mason, "in Shakespeare and subsequent writers: but if Johnson had taken the pains of looking into Spenser's *Fairy Queen*, he might have found, very near the beginning of the first canto, that the word was a trisyllable:

"And ever as he rode his heart did earne.

"To prove his *Puissance* in battle brave

"Upon his foe."

I am more and more convinced that the true pronunciation of this word is in three syllables, with the accent on the first. Thus in the first chorus of Shakespeare's *Henry the Fifth*,

"Into a thousand parts divide one man,

"And make imaginary *puissance*."

And again in the third chorus:

"And leave your England as dead midnight still,

"Guarded with grandsires, babies, and old women,

"Or past, or not arriv'd at pith and *puissance*."

PULP, pŭlp, *s.* Any soft mass; the soft part of fruit.

§ All our orthoëpist, except Mr. Elphinston, give the *u* in this word the same sound as in *dull*, and not as in *pull*, as he has done.

PULPIT, pŭl-pit, *s.* 174. A place raised on high, where a speaker stands; the higher desk in the church, where the sermon is pronounced.

§ Mr. Sheridan, Mr. Scott, Mr. Nares, Dr. Kenrick, and W. Johnston, pronounce the *u* in this word as I have done. Mr. Perry alone gives it the sound of *u* in *dull*.

PUMICE, pŭ-mis, or pŭm-mis, *s.* A slag or cinder of some fossil.

§ This word ought to be pronounced *pewmis*. In nothing is our language more regular than in preserving the *u* open when the accent is on it, and followed by a single consonant; and therefore Mr. Sheridan, Mr. Scott, and Buchanan, who give it this sound, ought rather to be followed than Mr. Elphinston, Dr. Kenrick, W. Johnston, Perry, and Entick, who adopt the short *u*. — See *Luculent*.

PUPILLARY, pŭ-pil-ār-ē, *a.* 512. Pertaining to a pupil or ward.

§ Dr. Johnson has spelled this word with one *l*, as if derived from our own word *pupil*, and not from the Latin *pupillaris*. — For the accent of this word, see *Papillary*.

PUPPET, pŭp'-it, *s.* 99. A small image moved by men in a mock drama; a word of contempt.

§ This word was formerly often pronounced as if written *poppit*; but this pronunciation is now confined to the lowest vulgar.

To PUT, pŭt, or pŭt, *v. n.* To shoot or germinate; to steer; to Put forth, to leave a port; to germinate, to bud, shoot out; to Put in, to enter a haven; to Put in for, to claim, to stand candidate for; to Put in, to offer a claim; to Put off, to leave land; to Put over, to sail across; to Put to sea, to set sail, to begin the course; to Put up, to offer one's self a candidate; to advance to, to bring one's self forward; to Put up with, to suffer without resentment.

§ The common pronunciation of the capital is the first sound given to this word; but in Ireland, and the different counties of England, it is generally pronounced regularly so as to rhyme with *hut*, *nut*, etc. W. Johnston has adopted this sound, and M. Perry gives it both ways, but seems to prefer the regular sound. Mr. Nares is decidedly in favour of this sound; and as this word, when a noun, is always so pronounced, it seems a needless departure from rule, and embarrassing the language, to have the same word differently pronounced. This in an inconvenience to which, perhaps, all languages are subject; but it ought in all languages to be avoided as much as possible. Mr. Sheridan, Mr. Elphinston, Mr. Scott, Dr. Kenrick, and Mr. Smith, adopt the first sound. — See *Bowl*.

PYGMEAN, pig-mé'-ân, *a.* Belonging to a pygmy.

§ This word has the accent on the penultimate for the same reason as *Epicurean*. It is derived from *Pigmæi*, *Pigmies*: and its adjective, if it had one, must have had the diphthong in it, which would necessarily fix the accent on that syllable. — See *European*.

"They less than smallest dwarfs in narrow room

"Throng numberless, like that *pygmean* race

"Beyond the Indian mount." *Milton.*

PYRITES, pē-rī-tēz, or pīr'-ē-tīz, *s.* 187. Firestone.

§ This word is accented on the second syllable by Dr. Johnson, Mr. Sheridan, Barclay, Bailey, and Fenning; and on the first by Dr. Kenrick, Dr. Ash, Mr. Perry, and Entick. *Pyrites* is the analogical pronunciation; for as the word is derived from the Greek *πυρίτης* and the Latin *pyrites*, (both with the accent on the antepenultimate, and preserving the form of their originals) it ought to have the accent on the same syllables. See *Principles*, No. 503.

Q.

QUADRANT, kwā'-drānt, *s.* 85. The fourth part, the quarter of a circle; an instrument with which latitudes are taken.

§ It has been observed in the *Principles*, No. 85, 86, etc. that *w*, by articulating the *a*, gives it the deep broad sound equivalent to the diphthong *au*; and that *u*, preceded by *q*, has exactly the same effect 414. This is evident from the sound of *a* in this and similar words, which, till lately, was always pronounced broad. Some innovators have attempted to give the *a* in this word its slender sound; but the publick ear seems in opposition to it, nor ought it to be admitted. The broad sound is the genuine English pronunciation, as appears in every word where it is succeeded by *r*. As this consonant, when final, or followed by another consonant, gives every *a* that precedes it the Italian

sound heard in *father*; so, when these letters are preceded by *qu*, or *w*, the *a* falls into the broad sound heard in *water*. Thus, as we hear *bar*, *dart*, *barrel*, with the sound of the Italian *a*; so we hear *war*, *quart*, and *quarrel*, with the German *a*. *Equator*, *quaver*, and words ending with hard *c*, *g*, and *f*, have departed from this rule; but a sufficient number of words are left to indicate plainly what is the analogy, and to direct us where usage is doubtful.

QUIDDITY, kwid'-ē-tē, *s.* Essence, that which is a proper answer to the question, *Quid est?* a scholastick term; a trifling nicety, a cavil.

§ This is derived from the barbarous Latin word *Quidditas*, and can be literally explained by nothing but a word as barbarous in English, *Whattity*.

QUINCUNX, kwīng'-kūngks, *s.* Quincunx order is a plantation of trees, disposed originally in a square, consisting of five trees, one at each corner, and a fifth in the middle, which disposition, repeated again and again, forms a regular grove, wood, or wilderness.

§ As the accent is on the first syllable of this word, it is under the same predicament as the first syllable of *Congregate*. — See Principles, No. 408.

QUINTESSENCE, kwīn-tēs'-sēse, *s.* A fifth being; an extract from any thing, containing all its virtues in a small quantity.

§ All our orthëpists but Dr. Ash place the accent on the first syllable of this word. My opinion is, that it may have the accent either on the first or second, as the rhythm of the phrase requires, 524; and this word, perhaps, requires it oftener on the second than the first.

QUIRISTER, kwīr'-rīs-tūr, *s.* Chorister, one who sings in concert, generally in divine service.

§ There is a vulgar pronunciation of the first *i* in this word, which gives it the sound of short *e*; this sound is proper in *quirk* where the *r* is succeeded by a consonant, but not in the word in question, where this letter is succeeded by a vowel. — See Principles, No. 108.

QUOIT, kwōit, *s.* 415. Properly *Coit*. Something thrown to a great distance to a certain point; the *discus* of the ancients is sometimes called in English *quoit*, but improperly.

§ Till the orthography of a word is fixed, it will not be easy to settle its pronunciation. That the words *quoif* and *quoit* ought to be written *coif* and *coit*, appears from the derivation of the first from the French *coëffe*, and of the second from the Dutch *coete*; and if this be granted, it will necessarily follow that we ought to pronounce them *coif* and *coit*, 415.

QUOTATION, kwō-tā'-shūn, *s.* 415. The act of quoting, citation; passage adduced out of an author as evidence or illustration.

§ In this and similar words Mr. Sheridan, and several respectable orthoëpists, pronounce the *qu* like *k*, but, as Mr. Nares justly observes, it is not easy to say why. If it be answered, that the Latins so pronounced these letters, it may be replied, that when we alter our Latin pronunciation, it will be time enough to alter those English words which are derived from that language.

QUOTH, kwūth, or kwōth, *verb imp.* Quoth I, say I, or said I; Quoth he, says he, or said he.

§ Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Nares, Mr. Perry, and Mr. Smith, pronounce the *o* in this word long, as in *both*; but Buchanan short, as in *moth*. This latter pronunciation is certainly more agreeable to the general sound of *o* before *th*, as in *broth*,

froth, cloth, etc.; but my ear fails me if I have not always heard it pronounced like the *o* in *doth*, as if written *kwuth*, which is the pronunciation Mr. Elphinston gives it, and, in my opinion, is the true one.

R.

RABBI, *râb'-bē*, or *râb'-bî*, } *s.* A doctor among the Jews.
RABBIN, *rab'-hîn*,

§ The first of these words, when pronounced in Scripture, ought to have the last syllable like the verb to *buy*.

RADISH, *râd'-dish*, *s.* A root which is commonly cultivated in the kitchen gardens.

§ This word is commonly, but corruptly, pronounced as if written *reddish*. The deviation is but small; nor do I think it so incorrigible as that of its brother esculents, *Asparagus*, *Cucumber*, and *Lettuce*; which see.

RAILLERY, *râl'-lêr-ê*, *s.* Slight satire, satirical merriment.

§ We must not suppose this word to be the offspring of the English word to *rail*, however nearly they may be sometimes allied in practice. *Raillery* comes directly from the French word *raillerie*; and, in compliment to that language for the assistance it so often affords us, we pronounce the first syllable nearly as in the original. This, however, is not a mere compliment, like the generality of those we pay the French; for, were we to pronounce the first syllable like *rail*, it might obscure and pervert the meaning. Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, W. Johnston, Mr. Perry, and Mr. Smith, pronounce it as I have marked it.

RAISIN, *rê'-zn*, *s.* A dried grape.

§ If antiquity can give a sanction to the pronunciation of a word, this may be traced as far back as the days of Queen Elizabeth. Falstaff, in the first part of Henry the Fourth, being urged by the Prince to give reasons for his conduct, tells him, that if *raisins* were as plenty as *blackberries*, he would not give him one upon compulsion. This pun evidently shows these words were pronounced exactly alike in Shakespeare's time, and that Mr. Sheridan's pronunciation of this word, as if written *ray-s'n*, is not only contrary to general usage, but, what many would think a greater offence, destructive of the wit of Shakespeare. Mr. Sheridan has Mr. Scott, Mr. Perry, and W. Johnston, on his side; and I have Dr. Kenrick and Mr. Nares on mine.

RAMPART, *râm'-pârt*, } *s.* The platform of the wall behind the pa-
RAMPIRE, *râm'-pire*, }
 rapet; the wall round fortified places

§ Mr. Sheridan spells this word *rampyr*, and pronounces the *y* in the last syllable short; but this is contrary to Dr. Johnson's orthography, and the pronunciation is in opposition to analogy. — See *Umpire*.

RANSOME, *rân'-sûm*, *s.* 166. Price paid for redemption from captivity, or punishment.

§ I cannot conceive Dr. Johnson's reason for writing this word with the final *e*, since it comes from the French *rançon*, and all his examples are without this letter.

RAPSODY, *râp'-sô-dê*, *s.*

§ A Rhapsody was originally the title of Homer's Poems, and

meant no more than a collection of several smaller parts into one; but is now applied to any wild or unconnected effusions of imagination. As the *R* in the Greek *ῥαψωδία* has the rough breathing, this word is better written *rhapsody*.

RARITY, *rā-rē-tē*, *s.* Uncommonness, infrequency; a thing valued for its scarcity.

RARITY, *rār-ē-tē*, *s.* 530. Thinness, subtlety, the contrary to density.

§ The difference in the pronunciation of these words is not only necessary to convey their different signification, but to show their different etymology. The first comes to us from the French *rareté*, and the last from the Latin *raritas*; which, therefore, according to the most settled analogy of our language, ought to have the antepenultimate syllable short. — See Principles, No. 511; also the word *Chastity*.

To RASE, *rāze*, or *rāce*, *v. a.* To skim, to strike on the surface; to overthrow, to destroy, to blot out by rasure, to erase.

§ There seems to be no small difficulty in settling the orthography and pronunciation of this word. Dr. Johnson advises, when it signifies to strike slightly, to write it *rase*; and when it signifies to ruin, *raze*. Whatever may be the utility of this distinction to the eye, the ear seems to have made no such distinction in the sound of the *s*; as *graze*, which is evidently formed from this word, and seems to have been adopted for the purpose of signifying to strike slightly, has preserved the *z*; while *erase*, which means to destroy, to expunge, to take away entirely, is by all our orthoëpist, except Dr. Kenrick, pronounced with the *s* pure. But *rase*, whether signifying to strike slightly, or to overthrow, has been so generally pronounced with the *s* like *z*, that most of our writers have adopted the latter character; and this sound, it may be observed, seems more agreeable to the analogy of verbs in this termination than that in *erase*, 437. 467. But as nothing seems to be more fixed in the language than the sharp hissing sound of *s* in *erase*, so if analogy and usage were to compound the difference, perhaps it would be easier to bring *rase* to the sound of *race*, as Mr. Elphinston has done, than *erase* to the sound of *eraze*, as Dr. Kenrick has done; but to sound it with the hissing *s* when it is written *raze*, as Mr. Sheridan has done, is a solecism in pronunciation; for though *s* often goes into the sound of *z*, *z* never goes into that of *s*.

The confusion observable among our authors in this word sufficiently shows how inconvenient it is to make the same letters sound differently when a different sense is conveyed. Dr. Johnson seems aware of this when he recommends a different orthography for this word, as it acquires a different meaning; but he does not tell us whether *rase* is to be pronounced like *race* or *raze*: nor do any of our orthoëpists make this distinction of sound according to the sense. With great deference to Dr. Johnson, perhaps such a distinction, both in sound and spelling, is unnecessary and embarrassing. The best way, therefore, in my opinion, will be always to spell this word with the *z*, as *razor*, and to pronounce it with the *z*, when it is written *rase*. — See *Bowl*.

RATHER, *rāth-ūr*, or *rā-thūr*, *ad.* More willingly, with better liking; preferable to the other, with better reason; in a greater degree than otherwise; more properly; especially; to have rather, to desire in preference, a bad expression; it should be, *Will rather*.

§ Dr. Johnson tells us, that this word is the comparative of *rath*, a Saxon word, signifying *soon*, and that it still retains its original signification; as we may say, "I would *sooner* do a thing," with as much propriety as, "I would *rather* do it." Some very respectable speakers pronounce this word with the first syllable like that in *rā-ven*; and Mr. Nares has adopted this pronunciation. Dr. Ash and Bailey seem to be of

the same opinion; but all the other orthoëpists, from whom we can certainly know the quantity of the vowel, as, Mr. Sheridan, Mr. Elphinston, Mr. Scott, Dr. Kenrick, W. Johnston, Mr. Perry, Buchanan, and Entick, make it short. There is a pronunciation of this, and some few other words, which may not improperly be called diminutive. Thus, in familiar conversation, when we wish to express very *little*, we sometimes lengthen the vowel, and pronounce the word as if written *leettle*. In the same manner, when *rather* signifies just preferable, we lengthen the first vowel, and pronounce it long and slender, as if written *rayther*; and this, perhaps, may be the reason that the long slender sound of the vowel has so much obtained; for usage seems to be clearly on the side of the other pronunciation, and analogy requires it, as this word is but the old comparative of the word *rath*, soon.

To RAVEN, rav'-vn, *v. a.* 103. To devour with great eagerness and rapacity.

§ After enumerating several derivations of this word, Skinner seems at last to have fixed on the true one, by deriving it from the word *raven*, as this bird is the most voracious and greedy of all others.

RAZE, ráze, *s.* A root of ginger.

§ This word is generally pronounced like the noun *race*, but improperly. It is derived from the Spanish *rayz*, a root, and should either be pronounced with the *z*, or written with the *c*.

REAR, rère, *a.* 227. Raw, half roasted, half sodden.

§ This word is frequently, but corruptly, pronounced as if written *rare*. But though *rear*, rhyming with *fear*, is the true pronunciation, we must not suppose it to have the least affinity and signification with *rear*, behind. Junius and Skinner derive this word from the Saxon word *hrere*, signifying *fluent* or *trembling* like the white or yolk of an egg when unconcocted; hence Junius explains the phrase a *Reer-egg*, a trembling egg; and Skinner imagines that this word may come from the Greek word *ῥέω*, to flow, because unconcocted eggs easily flow or move about; or he supposes that our word *rear*, and the Saxon *hrere*, may possibly come from the Latin *rarus*, as opposed to *dense*, because eggs, when boiled, lose their fluidity, and grow thick. This derivation of Skinner seems a little too far fetched. Whatever may be its origin in the Saxon, it seems to have been used in that language for *crude* and *unconcocted*; from the Saxon it comes to us in that sense, and in my opinion, ought to be written as well as pronounced *Rere*.

To REASSUME, ré-âs-sùme', *v. a.* To resume, to take again.

§ See Principles, No. 454, and the word *Assume*.

RECEPTACLE, rés-sép-tâ-kl, or ré-sép'-tâ-kl, *s.* A vessel or place into which any thing is received.

§ The first of these pronunciations is by far the most fashionable, but the second most agreeable to analogy and the ear. So many mutes in the latter syllables require the aid of the antepenultimate accent to pronounce them with ease, and they ought always to have it. — See *Acceptable* and *Corruptible*.

The best way to show what is the general usage in the accentuation of this word, will be to give it as accented by different orthoëpists.

Rec'eptacle, Mr. Sheridan, W. Johnston.

Recep'tacle, { Dr. Johnson, Kenrick, Ash, Mr. Nares, Mr. Smith, Perry,
Scott, Buchanan, Barclay, Fenning, Bailey, Dyche,
and Entick.

RECEPTORY, rés-sép-tûr-ê, *a.* Generally or popularly admitted.

§ Dr. Johnson and Mr. Sheridan place the accent on the first syllable of this word, and on the second of *deceptory*; but as these words

are both of the same form, till some reason can be given for accenting them differently, I shall consider them both as accented on the first syllable, as that accentuation appears to be not only most agreeable to polite usage, but to the general analogy of words of this termination. — See *Peremptory*.

A view of the diversity of accentuation among our orthoëpists, will enable the inspector to judge of the propriety of that which I have adopted:

Rec'eptary, Mr. Sheridan, Dr. Johnson, folio and quarto, Barclay.

Recep'tary, { Dr. Ash, Mr. Scott, Scott's Bailey, M. Perry, Fenning,
and Entick.

Rec'eptory, Dr. Johnson, folio, Mr. Sheridan, Mr. Smith, and Barclay.

Recep'tory, { Dr. Johnson, quarto, Dr. Ash, Mr. Perry, Barclay, Fen-
ning, Scott's Bailey, and Entick.

Dec'eptory,

Decep'tory, { Mr. Sheridan, Dr. Johnson, Dr. Ash, Mr. Perry, Bar-
clay, Scott's Bailey, and Fenning.

RECOGNISANCE, rê-kôg'-nê-zânse, *s.* Acknowledgment of person or thing; badge; a bond of record testifying the recognisor to owe unto the recognisee a certain sum of money acknowledged in some court of record.

§ For the pronunciation of *g* in this and the following words, see *Principles*, No. 387, and the words *Cognizance* and *Conusance*.

RECOGNISOR, rê-kôg'-nê-zôr', *s.* He who gives the recognizance.

§ When this word is not used as a law term, but considered only as the verbal noun of *recognize*, it ought to be spelled *recognizer*, and to have the accent on the first syllable.

RECOMMENDATORY, rêk-kôm-mên'-dâ-tûr-ê, *a.* 512. That which recommends to another.

§ For the last *o*, see *Domestick*.

RECONCILEABLE, rêk-kôn-sî'-là-bl, *a.* Capable of renewed kindness; consistent, possible to be made consistent.

§ Though Dr. Johnson and Mr. Sheridan have written *Reconcileable*, *Unreconcileable*, and *Reconcileableness*, with the mute *e* in the middle of these words, they have omitted it in *Irreconcilable*, *Irreconcilably*, and *Irreconcilableness*. This has sometimes occasioned an impropriety in the pronunciation of these words, by sounding the preceding *i* short, as in *silver*, and giving the words a syllable more than they ought to have, as if divided into *Re-con-sil-e-a-ble*, etc. but as the orthography is wrong, so is the pronunciation. The mute *e* ought to have no place, when followed by a vowel, in words of our own composition, where the preceding vowel has its general sound; and therefore, as it is *Inclinable*, *Desirable*, etc. so it ought to be *Reconcilable*, *Reconcilably*, etc. This was the orthography adopted by Dyche before it became so fashionable to imitate the French. — See *Moveable*.

RECONDITE, rêk-kôn-dîte, *a.* Secret, profound, abstruse.

§ Dr. Johnson, Dr. Ash, Dr. Kenrick, Mr. Barclay, Mr. Nares, Mr. Scott, Mr. Fry, and Entick, accent this word on the second syllable; Mr. Sheridan and Bailey on the last; and Fenning only on the first. But notwithstanding so many authorities are against me, I am much deceived if the analogy of pronunciation be not decidedly in favour of that accentuation which I have given. We have but few instances in the language where we receive a word from the Latin by dropping a syllable, that we do not remove the accent higher than the original, 503. Thus

recondite, derived from *reconditus*, may with as much propriety remove the accent from the long penultimate, as, *carbuncle* from *carbunculus*; *calumny* from *calumnia*; *detriment* from *detrimentum*; *innocency* from *innocentia*; *controversy* from *controversia*; and a thousand others. Besides, it may be observed, that Mr. Sheridan and Bailey, by accenting this word on the last syllable, do not decide against the accent on the first; for all words of three syllables, which may be accented on the last, may also have an accent on the first, though not inversely, 524. The antepenultimate accent, to which our language has such a tendency, ought, in my opinion, to be indulged in this word, notwithstanding the numerous authorities against it. The word *incondite* must certainly follow the fortunes of the present word; and we find those orthoëpists who have the word, accent it as they do *recondite*, Mr. Sheridan on the last syllable, but Mr. Fenning inconsistently on the second.

RECORD, *rĕk'-ôrd*, or *rĕ-kôrd'*, *s.* Register, authentick memorial.

§ The noun *record* was anciently, as well as at present, pronounced with the accent either on the first or second syllable; till lately, however, it generally conformed to the analogy of other words of this kind; and we seldom heard the accent on the second syllable, till a great luminary of the law, as remarkable for the justness of his elocution as his legal abilities, revived the claim this word anciently had to the ultimate accent; and since his time this pronunciation, especially in our courts of justice, seems to have been the most general. We ought, however, to recollect, that this is overturning one of the most settled analogies of our language in the pronunciation of dissyllable nouns and verbs of the same form. — See Principles, No. 492.

“But many a crime, decm'd innocent on earth,

“Registered in heav'n; and there no doubt

“Have each their *record* with a curse annexed.”

Cowper's Task.

RECUSANT, *rĕ-kû'-zânt*, or *rĕk'-kû-zânt*, *s.* A nonconformist.

§ I must in this word retract my former opinion, and give the preference to the accent on the second syllable. Mr. Sheridan and W. Johnston might, like myself, suppose usage on their side; but the authority of Drs. Johnson, Ash, Kenrick, Mr. Nares, Perry, Barclay, Fenning, Bailey, Dyche, and Entick, is sufficient to make us suspect that usage has not so clearly decided; and therefore, though some words of this form and number of syllables depart from the accentuation of the Latin words from which they are derived, as *ignorant*, *laborant*, *adjutant*, *permanent*, *confident*, etc. yet the general rule seems to incline to the preservation of the accent of the original, when the same number of syllables are preserved in the English word—to say nothing of the more immediate formation of this word from the judicial verb *to recuse*. See Principles, Nos. 437 and 503, *b* and *k*.

REFECTORY, *rĕ-fĕk'-tûr-ĕ*, or *rĕf'-ĕk-tûr-ĕ*, *s.* 512. Room of refreshment, eating room. — For the *o*, see *Domestick*.

§ Almost all the Dictionaries I have consulted, except Mr. Sheridan's, place the accent on the second syllable of this word; and yet, so prevalent has the latter accentuation been of late years, that Mr. Nares is reduced to hope it is not fixed beyond recovery. There is, indeed, one reason why this word ought not to have the accent on the first syllable, and that is, the two mutes in the second and third, which are not so easily pronounced when the accent is removed from them, as the mutes and liquids in *accessory*, *consistory*, *desultory*, etc.; and therefore I am decidedly in favour of the accentuation on the second syllable, which is that adopted by Dr. Johnson, Dr. Ash, Dr. Kenrick, W. Johnston, Mr. Nares, Buchanan, Perry, Scott, Bailey, Barclay, and En-

tick, as all words of this termination have the accent on the same syllable. See *Refractory*, *Peremptory*, *Corruptible*, and *Irrefragable*.

REFRACTORY, rê-frák'-tûr-ê, *a.* Obstinate, perverse, contumacious.

§ All our orthoëpists, except Bailey and Dyche, place the accent on the second syllable of this word; and we need but attend to the difficulty and indistinctness which arises from placing the accent on the first syllable, to condemn it. The mutes *c* hard and *t* are formed by parts of the organs so distant from each other, that, without the help of the accent to strengthen the organs, they are not very easily pronounced — to say nothing of the difficulty of pronouncing the substantive *refractoriness* and the adverb *refractorily* with the accent on the first syllable, which must necessarily be the case if we accent the first syllable of this word. — See *Corruptible*.

REFRAGABLE, rê-frâ-gâ-bl, *a.* Capable of confutation and conviction.

§ In this word there is not the same concurrence of consonants as in the last, and consequently not the same reason for placing the accent on the second syllable. — See *Irrefragable*.

REFRIGERATORY, rê-frîd'-jêr-â-tûr-ê, *s.* The part of a distilling vessel that is placed about the head of a still and filled with water to cool the condensing vapours; any thing internally cooling.

§ See *Domestick*.

REFUSE, rêf'-ûse, *s.* 437. 492. That which remains disregarded when the rest is taken.

§ I have given the sharp and hissing sound to the *s* in this word, according to the analogy of substantives of this form which have a corresponding verb, and imagine I have the best usage on my side, though none of our orthoëpists, except Dr. Kenrick, Mr. Nares, and W. Johnston, have made this distinction.

REGIMEN, rêd'-jê-mên, *s.* That care in diet and living that is suitable to every particular course of medicine.

§ The word or member of a sentence governed by a verb; as, *Evil communication corrupts good manners*, where *good manners* may be said to be the regimen, or part of the sentence governed by the verb *corrupts*.

RELEVANT, rêl'-ê-vânt, *a.* Relieving. — See *Irrelevant*.

§ In the first edition of this Dictionary† I apprehended that this word was a new coinage of the House of Commons; but upon consulting Mr. Elphinston, a complete judge in this case, I find it has long been a jurisprudential word, as he calls it, in Scotland, meaning *inferential* or *conclusive*; and that it has only been transferred from the Scotch Bar to the British Parliament. But that this is not the sense of the French *relevant*, or the Latin *relevo*, is certain; and that *relevant* in this sense seems nearly the same as *relative* or *related*. To say nothing of the impropriety of introducing technical words in a general assembly of the nation, it may be observed, that using the word in this sense, which is that which it generally has in our parliamentary debates, tends to overturn the most settled meaning of words, and instead of precision and accuracy, to create obscurity and confusion.

REMANENT, rêm'-mâ-nênt, *s.* The part remaining.

§ I place the accent on the first syllable of this word, for the same reason as in *permanent*: the *a* in both *remaneo* and *permaneo* is short, if that be any rule. — See Principles, No. 503, *e.* It is highly probable that *remnant* is but an abbreviation of the present word.

REMEDILESS, *rēm'-mē-dē-lēs*, *a.* Not admitting remedy, irreparable, cureless.

§ Spencer and Milton place the accent upon the second syllable of this word; and as Mr. Nares observes, Dr. Johnson has, on the authority of these authors, adopted this accentuation: "But this," says Mr. Nares, "is irregular; for every monosyllabic termination, added to a word accented on the antepenult, throws the accent to the fourth syllable from the end." With great respect for Mr. Nares's opinion on this subject, I should think a much easier and more general rule might be laid down for all words of this kind, which is, that those words, which take the Saxon terminations after them, as *er*, *less*, *ness*, *lessness*, *ly*, etc. preserve the accent of the radical word; therefore, this and the following word† ought to have the same accent as *remedy*, from which they are formed. — See Principles, No. 489. 501.

REMORSE, *rē-mōrse'*, or *rē-mōrse'*, *s.* Pain of guilt; anguish of a guilty conscience.

§ Dr. Kenrick, Mr. Nares, Mr. Perry, and several respectable speakers, pronounce this word in the second manner; but Mr. Sheridan, Mr. Scott, W. Johnston, and Mr. Smith, in the first; and, in my opinion, with analogy and the best usage on their side. The final *e* does not lengthen the *o*, but serves only to keep the *s* from going into the sound of *z*.

To RENDEZVOUS, *rēn-dē-vōōz'*, *v. n.* To meet at a place appointed.

§ This word is in such universal use as to be perfectly anglicised; and those who leave out the *s* at the end, in compliment to the French language, show but little taste in their pronunciation of English. To this letter, in this word, as well as in several other words, may be applied the judicious advice of Pope:

"In words as fashions the same rule will hold;

"Alike fantastick, if too new or old:

"Be not the first by whom the new are try'd,

"Nor yet the last to lay the old aside." *Essay on Criticism.*

RENITENCY, *rē-nī-tēn-sē*, *s.* That resistance in solid bodies, when they press upon, or are impelled one against another.

§ This word and the following were in Dr. Johnson's third edition, folio, accented on the second syllable; but in the sixth edition, quarto, they have the accent on the first. This latter accentuation, it must be allowed, is more agreeable to English analogy, see Principles, No. 503, *b*; but there is an analogy that the learned are very fond of adopting, which is, that when a word from the Latin contains the same number of syllables as the original, the accent of the original should then be preserved; and as the accent of *renitens* is on the second syllable, the word *renitent* ought to have the accent on the second likewise. For my own part I approve of our own analogy, both in accent and quantity; but it is the business of a prosodist to give the usage as well as analogy; and were this word and its formative *renitency* to be brought into common use, I have no doubt but that the Latin analogy, that of accenting this word on the second syllable, would generally prevail. This may fairly be presumed from the suffrages we have for it; namely, Mr. Sheridan, Dr. Kenrick, Dr. Ash, Buchanan, and Entick, who are opposed by no Dictionary I have consulted but by Scott's Bailey.

RESOLUBLE, *rēz'-ō-lū-bl*, *a.* That may be melted or dissolved.

§ I have placed the accent on the first syllable of this word, for the same reason which induced me to place it on the first of *dissoluble*.†

I have differed from some of our orthoëpists in this accentuation, and the uncertainty that reigns among them will be a sufficient apology

for having recourse to analogy, which is clearly¹ shown by the accent which all of them place upon the second syllable of *indis'soluble*.

Dis'soluble, { Sheridan, Ash, Buchanan, W. Johnston, Perry, Entick,
Dr. Johnson's quarto.

Dissol'uble, Kenrick, Barclay, Fenning, Bailey, Johnson's folio.

Res'oluble, Ash, Bailey, Fenning, Entick, Johnson's quarto.

Resol'uble, Sheridan, Scott, Kenrick, Johnson's folio.

TO RESORT, *rè-zòrt'*, *v. n.* To have resource to; to frequent; to repair to; to fall back; a term in law.

§ Some speakers pronounce this word so as to rhyme with *sport*; but as this is not the most usual pronunciation, so it is not the most agreeable to analogy. That it is not the most usual, appears from the testimony of Sheridan, Kenrick, Scott, Smith, W. Johnston, and Perry, who pronounce it as I have done.

RESPECTABLE, *rè-spèk'-tâ-bl*, *a.* Deserving of respect or regard.

§ This word, like several others of the same form, is frequently distorted by an accent on the first syllable. When there are no uncombined consonants in the latter syllable, this accentuation is not improper, as, *despicable*, *disputable*, *preferable*, etc.; but when consonants of so different an organ as *ct* and *pt* occur in the penultimate and antepenultimate syllables of words without the accent, the difficulty of pronouncing them is a sufficient reason for placing the accent on them in order to assist the pronunciation; and accordingly we find almost every word of this form has the accent upon these letters, as, *delectable*, *destructible*, *perceptible*, *susceptible*, *disceptible*, etc.; besides, as it contributes greatly to distinctness to place the accent on the most significant part of the word, when other reasons do not forbid, this ought to determine us to lay the stress upon the second syllable of the word in question. This is the accentuation of Mr. Scott, Mr. Buchanan, W. Johnston, Bailey, and Entick; and if Dr. Johnson, Mr. Sheridan, Dr. Ash, Dr. Kenrick, Barclay, Fenning, and Perry, had inserted the word in their Dictionaries, they would, in probability, have accented the word in the same manner. Since the first edition of this Dictionary†, I see this is the case with the quarto edition of Dr. Johnson. — See *Acceptable*, *Corruptible*, and *Irrefragable*.

RESPONSIBILITY, *rè-spôn-sè-bîl'-è-tè*, *s.* State of being obliged to answer.

§ This word is in none of our Dictionaries, but is so constantly in the mouths of our best parliamentary speakers, as to show its general reception; and, though there is no Latin substantive to derive it from, it is so much more smooth and voluble than our own *responsibleness*, that we cannot wonder at the preference that is given to it.

RESTAURATION, *rès-tâ-râ'-shûn*, *s.* The act of recovering to the former state.

§ This word, though regularly formed from the Latin *restauratio*, is now entirely out of use, and *restoration* immoveably fixed in its place.

RESTIFF, *rès-tîf*, *a.* Unwilling to stir, resolute against going forward, stubborn; being at rest, being less in motion.

§ There is a deviation from propriety in the use of this word almost too vulgar to deserve notice, and that is denominating any thing stubborn or unruly *rusty*. Shakespeare, Swift, and Davenant, as we see in Johnson, have used the word *resty*: but this is an evident corruption of the French word *restiff*, and should be totally laid aside.

To RETAIL, rê-tâle', *v. a.* 202. To divide into small parcels; to sell in small quantities; to sell at second hand; to sell in broken parts.

§ This verb and noun may be classed with those in Principles, No. 492: though the verb is sometimes accented on the first syllable, and the noun on the last.

To RETCH, rêtsh, or rêtsh, *v. n.* To force up something from the stomach.

§ This word is derived from the same Saxon original as the verb to *reach*, and seems to signify the same action; the one implying the extension of the arm; and the other, of the throat or lungs. No good reason, therefore, appears either for spelling or pronouncing them differently; and though Dr. Johnson has made a distinction in the orthography, the pronunciation of both is generally the same. — See *Bowl*.

RETINUE, rêt'-ê-nû, or rê-tîn'-nû, *s.* A number attending upon a principal person, a train.

§ This word was formerly always accented on the second syllable: but the antepenultimate accent, to which our language is so prone in simples of three syllables, has so generally obtained as to make it doubtful to which side the best usage inclines. Dr. Johnson, Sheridan, Ash, Kenrick, Nares, Bailey, and Fenning, accent the second syllable; and Buchanan, W. Johnston, Perry, Barclay, and Entick, the first. Scott accents both, but prefers the first. In this case, then, analogy ought to decide for placing the accent on the first syllable. See Principles, No. 535, and the word *Revenue*.

To RETRIBUTE, rê-trib'-ûte, *v. a.* To pay back, to make repayment of.

§ I have differed from Dr. Johnson, Mr. Sheridan, and almost all our orthoëpists, in giving the accent to the second syllable of this word in preference to the first. But while the verbs *attribute*, *contribute*, and *distribute*, have the penultimate accent, it seems absurd not to give *re-tribute* the same.

REVENUE, rêv'-ê-nû, or rê-vên'-û, *s.* Income, annual profits received from lands or other funds.

§ This word seems as nearly balanced between the accent on the first and second syllable as possible; but as it is of the same form and origin as *avenue* and *retinue*, it ought to follow the same fortune. *Retinue* seems to have been long inclining to accent the first syllable, and *avenue* has decidedly done so, since Dr. Watts observed that it was sometimes accented on the second: and by this retrocession of accent, as it may be called, we may easily foresee that these three words will uniformly yield to the antepenultimate accent, the favourite accent of our language, conformably to the general rule, which accents simples of three syllables upon the first. Dr. Johnson, Mr. Nares, and Bailey, are for the accent on the second syllable; but Dr. Ash, Dr. Kenrick, Buchanan, W. Johnston, Perry, Barclay, Fenning, and Entick, accent the first. Mr. Sheridan gives both, but places the antepenultimate accent first. 503. — See *Conversant*, and *Retinue*.

REVERY, rêv'-êr-ê, *s.* Loose musing, irregular thought.

§ This word seems to have been some years floating between the accent on the first and last syllable, but to have settled at last on the former. It may still, however, be reckoned among those words, which, if occasion require, admit of either. See Principles, No. 528. It may, perhaps, be necessary to observe, that some Lexicographers have written this word *reverie* instead of *revery*, and that while it is thus written we may place the accent either on the first or last syllable; but if we place the accent on the last of *revery*, and pronounce the *y* like *e*, there

arises an irregularity which forbids it; for *y*, with the accent on it, is never so pronounced. Dr. Johnson's orthography, therefore, with *y* in the last syllable, and Mr. Sheridan's accent on the first, seem to be the most correct mode of writing and pronouncing this word.

A view of the different orthography and accentuation of this word may contribute to confirm that which I have chosen:

<i>Re'very</i> ,	Sheridan, W. Johnston, Barclay.
<i>Revery</i> ,	Johnson's quarto, Entick.
<i>Reverie</i> ,	Buchanan.
<i>Revéry</i> ,	Kenrick, Johnson's folio.
<i>Reveries</i> ,	Bailey.
<i>Reverie</i> ,	Barclay, Fenning, Entick.
<i>Reverie</i> ,	Perry.

TO REVOLT, ré-vôlt', or ré-vôlt', *v. n.* To fall off from one to another.

§ This word has Mr. Sheridan, Dr. Kenrick, Mr. Perry, and Mr. Buchanan, for that pronunciation which rhymes it with *malt*; but that which rhymes in with *bolt*, *jolt*, etc. has the authority of Mr. Elphinston, Mr. Smith, Mr. Scott, Mr. Nares, and W. Johnston, a clear analogy, and, if I am not mistaken, the best usage on its side.

RHOMB, rûmb, *s.* A parallelogram or quadrangular figure having its four sides equal, and consisting of parallel lines, with two opposite angles acute, and two obtuse.

§ I have here differed from Mr. Sheridan, and adopted that sound of the vowel in this word which is given to it by Dr. Kenrick, Mr. Scott, Mr. Smith, and Mr. Perry. This I do not only suppose to be the general pronunciation, but find it written *rhumb* by Dr. Ash, Buchanan, and Barclay. This is the way I find it spelled by an old English author in *Collectanea Curiosa*, vol. I. page 232. "And so that opportunity of curbing the Puritan being lost, the course which was afterwards steered proved to be a false *rhumbe*, and did rather accelerate than prevent the mischief." But when this word is given us in its Latin form *rhombus*, the *o* ought to have the same sound as in *comedy*. — See Principles, No. 347.

RIDICULE, rid'-ê-kûle, *s.* Wit of that species which provokes laughter.

§ This word is frequently mispronounced by sounding the first syllable like the adjective *red*; an inaccuracy which cannot be too carefully avoided.

I am of the same opinion as Mr. Nares, that this word was anciently accented on the last syllable as derived from the French *ridicule*, and not the Latin *ridiculus*; but this accent being found contrary to the Latin analogy, 503, shifted to the first syllable; a transition which, in words of three syllables, is the easiest thing in the world. — See Principles, No. 524.

TO RINSE, rînce, *v. a.* To wash, to cleanse by washing; to wash the soap out of clothes.

§ This word is often corruptly pronounced as if written *rense*, rhyming with *sense*; but this impropriety is daily losing ground, and is now almost confined to the lower order of speakers.

RISE, rise, *s.* 437. 560. The act of rising; elevated place; appearance of the sun in the east; increase of price; beginning, original; elevation, increase of sound.

§ This word very properly takes the pure sound of *s* to distinguish it from the verb, but does not adhere to this distinction so inviolably as the nouns *use*, *excuse*, etc. for we sometimes hear "the *Rise* and Fall

of the Roman Empire, "the *rise* and fall of provisions," etc. "with the *s* like *z*. The pure *s*, however, is more agreeable to analogy, and ought to be scrupulously preserved in these places by all correct speakers. — See Principles, No. 437. 499.

To ROAST, rôst, *v. a.* 295. To dress meat, by turning it round before the fire; to dress at the fire without water; to heat any thing violently; to rule the Roast, to govern, to manage, to preside.

§ It is a little singular that instead of the participle of this verb we should use the verb itself for the adjective, in *roast beef*, a *roast fowl*; whilst we say a *roasted apple*, a *roasted potatoe*, and, as Shakespeare has it, a *roasted egg*.

ROME, rôóm, *s.* The capital city of Italy, supposed to have been founded by Romulus, and once the mistress of the world.

§ The *o* in this word seems irrevocably fixed in the English sound of that letter in *move*, *prove*, etc. Pope, indeed, rhymes it with *dome*,

"Thus when we view some well-proportion'd *dome*,

"The world's just wonder, and ev'n thine, *o Rome!*" —

But, as Mr. Nares observes, it is most probable that he pronounced this word as if written *doom*, as he rhymes *Rome* with *doom* afterwards in the same poem.

"From the same foes at last both felt their *doom*;

"And the same age saw learning fall and *Rome*."

Essay on Criticism, v. 685.

The truth is, nothing certain can be concluded from the rhyming of poets. It may serve to confirm an established usage, but can never direct us where usage is various and uncertain. But the pun which Shakespeare puts into the mouth of Cassius in Julius Caesar decidedly shows what was the pronunciation of this word in his time:

"Now it is *Rome*, indeed, and *room* enough,

"When there is in it but one only man."

And the Grammar in Queen Anne's time, recommended by Steele, says, the city *Rome* is pronounced like *Room*; and Dr. Jones, in his Spelling Dictionary, 1704, gives it the same sound.

ROSIN, rôz'-zîn, *s.* Inspissated turpentine, a juice of the pine; any inspissated matter of vegetables that dissolve in spirit.

§ When this word is used in a general or philosophical sense for the fat sulphurous part of vegetables, it is generally termed *resin*; when in a more confined sense, signifying the inspissated juice of turpentine, it is called *rosin*:

"Bouzebus who could sweetly sing,

"Or with the *rosin'd* bow torment the string."

Gay.

ROUTE, rôût, or rôôt, *s.* Road, way.

§ Upon a more accurate observation of the best usage, I must give the preference to the first sound of this word, notwithstanding its coincidence in sound with another word of a different meaning; the fewer French sounds of this diphthong we have in our language, the better; nor does there appear any necessity for retaining the final *e*. — See *Bowl*. Mr. Sheridan and Mr. Smith make a difference between *rout*, a rabble, and *route*, a road; Mr. Scott gives both sounds, but seems to prefer the first: W. Johnston, Dr. Kenrick, and Mr. Perry, pronounce both alike, and with the first sound.

ROUTINE, rôô-téén', *s.* 112.

§ This is a French word adopted to express any practice, proceeding in the same regular way, without any alteration according to circumstances.

S.

SACRAMENT, sák'-krá-měnt, s. An oath, any ceremony producing an obligation; an outward and visible sign of an inward and spiritual grace; the eucharist, the holy communion.

§ This word, with *sacrifice*, *sacrilege*, and *sacristy*, is sometimes pronounced with the *a* in the first syllable long, as in *sacred*; but this is contrary to one of the clearest analogies in the language, which is that the antepenultimate accent in simples, not followed by a diphthong, always shortens the vowel it falls upon. See Principles, No. 503.

Mr. Elphinston, Mr. Sheridan, Mr. Scott, W. Johnston, Kenrick, Perry, and Entick, pronounce these words as I have marked them.

SAID, sêd, 203. 222. Pret. and part. pass. of *Say*. Aforesaid; declared, showed.

§ This word, with *paid* and *laid*, are a scandal to our orthography. It appeared so to Cooke, the translator of Hesiod, who spelled them regularly *sayed*, *payed*, and *layed*. "Perseus is *sayed* to have been sent by Pallas to slay Medusa," etc. page 156.

SAILER, } sâ'-lûr, s. 166. A seaman, one who practises or under-
SAILOR, } stands navigation.

§ The first of these words is generally applied to the ship, and the second to the mariner. Whatever may be the reason for this distinction to the eye, the ear is quite insensible of it, and the ship and the man are both pronounced alike. See Principles, No. 416.

SALAD, sâl'-lâd, s. Food of raw herbs.

§ This word is often pronounced as if written *sallet*; the true pronunciation is, however, more in use and less pedandick than that of *asparagus* and *cucumber* would be.

SALINE, sâ'-line', or sâ'-line, a. Consisting of salt.

§ As this word is derived from the Latin *salinus* by dropping a syllable, the accent ought, according to the general rule of formation, 503, to remove to the first. This accentuation, however, is adopted only by Dr. Johnson, Buchanan, and Bailey; as Sheridan, Kenrick, Ash, Nares, W. Johnston, Scott, Perry, Barclay, Fenning, Entick, and Smith, accent the second syllable.

SALINOUS, sâ'-li'-nûs, a. Consisting of salt, constituting salt.

§ Dr. Johnson, in his folio Dictionary, accents this word on the first syllable, in which he is followed by his publishers in the quarto, but as this word may be easily derived from the Latin word *salinus*, and with the same number of syllables, it ought to be accented on the second. 503, e.

SALIVA, sâ'-li'-vâ, s. 503, b. Every thing that is spit up, but it more strictly signifies that juice which is separated by the glands called salival.

§ As this word is a perfect Latin word, all our Dictionaries very properly accent it on the second syllable, 503. But *salival*, which is a formative of our own, has no such title to the penultimate accent: this pronunciation, however, is adopted by Mr. Sheridan, Dr. Ash, Dr. Kenrick, Scott, Barclay, Fenning, Entick, and Johnson's quarto; but

Mr. Perry and Dr. Johnson's folio place the accent on the first syllable, and, in my opinion, more correctly.

SALIVOUS, sâ-lî'-vūs, or sal'-ē-vūs, *a.* Consisting of spittle, having the nature of spittle. — See Principles, No. 103, *p.*

§ As this word has somewhat more of a Latin aspect than *saliva*, and is probably derived from *salivus*, the learnedly polite, or the politely learned, snatch at the shadow of Latin quantity to distinguish themselves from mere English speakers. Hence in all the words of this termination they preserve the penultimate *i* long, and place the accent on it, and thus we are obliged to do the same in this word under pain of appearing illiterate. This penalty, however, Dr. Ash and Mr. Perry have incurred, by placing the accent on the first syllable; but Dr. Johnson, Mr. Sheridan, Mr. Scott, Barclay, Fenning, and Entick, follow the learned majority, though evidently wrong.

SALTATION, sal-tâ'-shūn, *s.* 84. The act of dancing or jumping; beat, palpitation.

§ As this word comes immediately from the Latin, and the *t* is carried off to commence the second syllable, the *a* has not the broad sound as in *salt*, but goes into the general sound of that letter; in the same manner as the *u* in *fulminate*, is not pronounced like the peculiar sound of that letter in *full*, but like the *u* in *dull*. 177.

SALVE, sâlv, *s.* 78. A glutinous matter applied to wounds and hurts, an emplaster; help, remedy.

§ Dr. Johnson tells us, that this word is originally and properly *salf*; which having *salves* in the plural, the singular, in time, was borrowed from it: *sealf*, Saxon, undoubtedly from *salvus*, Latin. There is some diversity among our orthoëpists about the *l* in this word and its verb. Mr. Sheridan marks it to be pronounced; Mr. Smith, W. Johnston, and Barclay, make it mute; Mr. Scott and Mr. Perry give it both ways; and Mr. Nares says it is mute in the noun, but sounded in the verb. The mute *l* is certainly contemned in this word by *calve* and *halve*; but as they are very irregular, and are the only words where the *l* is silent in this situation, for *valve*, *delve*, *solve*, etc. have the *l* pronounced; and as this word is of Latin original, the *l* ought certainly to be preserved in both words: for to have the same word sounded differently, to signify different things, is a defect in language that ought as much as possible to be avoided. — See *Bowl* and *Fault*.

SANABLE, sâ'n-nâ-bl, *a.* 535. Curable, susceptible of remedy, remediable.

§ Mr. Nares, Buchanan, and W. Johnston, pronounce the *a* in the first syllable of this word long; but Mr. Sheridan, Mr. Scott, and Entick, more properly, short. Buchanan only makes the same *a* in *sanative* long; but Mr. Sheridan, Scott, W. Johnston, Perry, and Entick, short. Mr. Sheridan and Buchanan, are the only orthoëpists from whom we can gather the sound of this vowel in *insanable*, which the latter marks long, and the former short as it ought to be, from the shortening power of the antepenultimate accent. — See *Granary*.

SATAN, sâ'-tân, or sât'-tân, *s.* The prince of hell, any wicked spirit.

§ This word is frequently pronounced as is written *Sattan*; but making the first syllable long is so agreeable to analogy that it ought to be indulged wherever custom will permit, and particularly in proper names. *Cato*, *Plato*, etc. have now universally the penultimate *a* long and slender; and no good reason can be given why the word in question should not join this class: if the short quantity of the original be alledged, for an answer to this see Principles, No. 544, and the word *Satire*. Mr. Nares and Buchanan only adopt the second sound; but Mr.

Elphinston, Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Perry, Entick, and, if we may judge by the position of the accent, Dr. Ash and Bailey, the first. — See *The Key to the Classical Pronunciation of Greek, Latin, and Scripture Proper Names*, under the word.

SATELLITE, sât-têl-lîte, s. 155. A small planet revolving round a larger.

§ Pope has, by the license of his art, accented the plural of this word upon the second syllable, and, like the Latin plural, has given it four syllables:

“Or ask of yonder argent fields above,

“Why Jove’s *Satellites* are less than Jove.” *Essay on Man*.

This, however, is only pardonable in poetry, and, it may be added, in good poetry. — See *Antipodes* and *Millepedes*.

SATIETY, sâ-tî-ê-tê, s. 460. Fulness beyond desire or pleasure, more than enough, state of being palled.

§ The sound of the second syllable of this word has been grossly mistaken by the generality of speakers; nor is it much to be wondered at. *Ti*, with the accent on it, succeeded by a vowel, is a very uncommon predicament for an English syllable to be under; and therefore it is not surprising that it has been almost universally confounded with an apparently similar, but really different, assemblage of accent, vowels, and consonants. So accustomed is the ear to the aspirated sound of *t*, when followed by two vowels, that whenever these appear we are apt to annex the very same sound to that letter, without attending to an essential circumstance in this word, which distinguishes it from every other in the language. There is no English word of exactly the same form with *satiety*, and therefore it cannot, like most other words, be tried by its peers; but analogy, that grand resource of reason, will as clearly determine, in this case, as if the most positive evidence were produced.

In the first place, then, the sound commonly given to the second syllable of this word, which is that of the first of *si-lence*, as is written *sa-si-e-ty*, is never found annexed to the same letters throughout the whole language. *Ti*, when succeeded by two vowels, in every instance but the word in question, sounds exactly like *sh*; thus *satiate*, *expatiate*, etc. are pronounced as if written *sa-she-ate*, *ex-pa-she-ate*, etc. and not *sa-se-ate*, *ex-pa-se-ate*, etc. and therefore if the *t* must be aspirated in this word, it ought at least to assume that aspiration which is found among similar assemblages of letters, and instead of *sa-si-e-ty*, it ought to be sounded *sa-shi-ety*: in this mode of pronunciation a greater parity might be pleaded; nor should we introduce a new aspiration to reproach our language with needless irregularity. But if we once cast an eye on those conditions, on which we give an aspirated sound to the dentals, 26, we shall find both these methods of pronouncing this word equally remote from analogy. In almost every termination where the consonants, *t*, *d*, *c*, and *s*, precede the vowels *ea*, *ia*, *ie*, *io*, etc. as in *martial*, *soldier*, *suspicion*, *confusion*, *anxious*, *prescience*, etc. the accent is on the syllable immediately before these consonants, and they assume the aspiration; but in *Ægyptiacum*, *elephantiasis*, *hendiadis*, *society*, *anxiety*, *science*, etc. the accent is immediately after these consonants, and the *t*, *d*, *c*, and *x*, are pronounced as free from aspiration as the same letters in *tiar*, *diet*, *cion*, *Ixion*, etc. the position of the accent makes the whole difference. But if analogy in our own language were silent, the uniform pronunciation of words from the learned languages, where these letters occur, would be sufficient to decide the dispute. Thus in *elephantiasis*, *Miltiades*, *satietas*, etc. the antepenultimate syllable *ti* is always pronounced like the English noun *tie*; nor should we dream of giving *ti* the aspirated sound in these words, though there

would be exactly the same reason for it as in *satiety*: For, except in very few instances, as we pronounce Latin in the analogy of our own language, no reason can be given that we should pronounce the antepenultimate syllable in *satietas* one way, and that in *satiety* another.

I should have thought my time thrown away in so minute an investigation of the pronunciation of this word, if I had not found the best judges disagree about it. That Mr. Sheridan supposed it ought to be pronounced *sa-si-e-ty*, is evident from his giving this word as an instance of the various sounds of *t*, and telling us that here it sounds *s*. Mr. Garrick, whom I consulted on this word, told me, if there were any rules for pronunciation, I was certainly right in mine; but that he and his literary acquaintance pronounced in the other manner. Dr. Johnson likewise thought I was right, but that the greater number of speakers were against me; and Dr. Lowth told me, he was clearly of my opinion, but that he could get nobody to follow him. I was much flattered to find my sentiments confirmed by so great a judge, and much more flattered when I found my reasons were entirely new to him.

But, notwithstanding the tide of opinion was some years ago so much against me, I have since had the pleasure of finding some of the most judicious philologists on my side. Mr. Elphinston, Dr. Kenrick, and Mr. Perry, mark the word as I have done; and Mr. Nares is of opinion it ought to be so pronounced, though for a reason very different from those I have produced, namely, in order to keep it as distinct as may be from the word *society*. While Mr. Fry frankly owns, it is very difficult to determine the proper pronunciation of this word.

Thus I have ventured to decide where "Doctors disagree," and have been induced to spend so much time on the correction of this word, as the improper pronunciation of it does not, as in most other cases, proceed from an evident caprice of custom, as in *busy* and *bury*, or from a desire of drawing nearer to the original language, but from an absolute mistake of the principles on which we pronounce our own.

SATIRE, *sá-túr*, *sát-úr*, *sá-tíre*, or *sát-ère*, *s*. A poem in which wickedness or folly are censured.

§ The first mode of pronouncing this word is adopted by Mr. Sheridan, Mr. Scott, Dr. Ash, and Mr. Smith. The short quantity of the first vowel is adopted by Mr. Nares, Mr. Elphinston, Buchanan, and Entick; but the quantity of the second syllable they have not marked. The third is adopted by Mr. Perry and Dr. Kenrick; and for the fourth we have no authorities.

But though the first mode of pronouncing this word is the most general, and the most agreeable to an English ear, the second seems to be that which is most favoured by the learned, because, say they, the first syllable in the Latin *satyra* is short. But if this reasoning were to hold good, we ought to pronounce the first syllable of *silence*, *local*, *label*, *libel*, *locust*, *paper*, and many others short, because *silentium*, *localis*, *labellum*, *libellus*, *locusta*, *papyrus*, etc. have all the first syllables short in Latin. But, to furnish the learned with an argument which perhaps may not immediately occur to them, it may be said, that in the instances I have adduced, none of the Latin words have the initial syllable accented as well as short, which is the case with the word *satyra*: but it may be answered, if we were to follow the quantity of the Latin accented vowel, we must pronounce *foetid*, *mimic*, *frigid*, *squalid*, *comic*, *resin*, *credit*, *spirit*, and *lily*, with the first vowel long, because it is the case in the Latin words *foetidus*, *mimicus*, *frigidus*, *squalidus*, *comicus*, *resina*, *creditus*, *spiritus*, and *lilium*.

The only shadow of an argument therefore that remains is, that though we do not adopt the Latin quantity of the accented antepenultimate vowel when it is long, except the vowel *u*, 507, 508, 509, we do

when it is short. For though we have many instances where an English word of two syllables has the first short, though derived from a Latin word where the two first syllables are long; as *civil*, *legate*, *solemn*, etc. from *civilis*, *legatus*, *solemnis*, etc. yet we have no instance in the language where a word of three syllables in Latin with the two first vowels short, becomes an English dissyllable with the first syllable long. Hence the shortness of the first syllables of *platane*, *zephyr*, *atom*, etc. from *platanus*, *zephyrus*, *atomus*, etc. which are short, not only from the custom of carrying the short sound we give to the Latin antepenultimate vowel into the penultimate of the English word derived from it, but from the affectation of shortening the initial vowel, which this custom has introduced, in order to give our pronunciation a Latin air, and furnish us with an opportunity of showing our learning by appealing to Latin quantity; which, when applied to English, is so vague and uncertain, as to put us out of all fear of detection if we happen to be wrong. The absurd custom, therefore, of shortening our vowels, ought to be discountenanced as much as possible, since it is supported by such weak and desultory arguments; and our own analogy in this, as well as in similar word, ought to be preferred to such a shadow of analogy, to the quantity of the Latin language, as I have charitably afforded to those who are ignorant of it. — See Principles, No. 544.

With respect to the quantity of the last syllable, though custom seems to have decided it in this word, it is not so certain in other words of a similar form. To which we may add, that although poets often bend the rhyme to their verse, when they cannot bring their verse to the rhyme, yet where custom is equivocal, their example is certainly of some weight. In this view we may look upon the couplet in Pope's *Essay on Criticism*,

“Leave dang'rous truths to unsuccessful *satires*;

“And flattery to fulsome dedicators.”

See *Umpire*.

SATISFACTORY, sāt-tīs-fāk-tūr-ē, *a*. Giving satisfaction, giving content; atoning, making amends.

§ For the *o*, see *Domesick*.

SATURN, sāt-tūr, or sāt'-tūr, *s*. The remotest planet of the solar system; in Chymistry, lead.

§ This was supposed to be the remotest planet when Dr. Johnson wrote his Dictionary; but Mr. Herschel has since discovered a planet still more remote, which will undoubtedly be called hereafter by his own name. The first pronunciation of this word is not the most general, but by far the most analogical; and for the same reason as in *Satan*: but there is an additional reason in this word, which will weigh greatly with the learned, and that is, the *a* is long in the original. Mr. Elphinston, Dr. Kenrick, Perry, and Entick, adopt the second pronunciation of this word; and Mr. Sheridan, Scott, Buchanan, W. Johnston, and, if we may guess by the position of the accent, Dr. Ash and Bailey, the first.

SATYR, sāt-tūr, or sāt'-ūr, *s*. A sylvan god.

§ This word, and *satire*, a poem, are pronounced exactly alike, and for similar reasons.

SAUCY, sāv-sē, *a*. 218. Pert, petulant, insolent.

§ The regular sound of this diphthong must be carefully preserved, as the Italian sound of *a* given to it in this word, and in *sauce*, *saucer*, *daughter*, etc. is only heard among the vulgar.

To SAUNTER, sāv-tūr, or sāv'n-tūr, *v. n*. To wander about idly, to loiter, to linger.

§ The first mode of pronouncing this word is the more agreeable to analogy, if not in the most general use; but where use has formed so clear a rule as in words of this form, it is wrong not to follow it. See Principles, No. 214.

Mr. Elphinston, Dr. Kenrick, Mr. Nares, and Mr. Scott, are for the first pronunciation; and Mr. Sheridan and W. Johnston for the last. Mr. Perry gives both; but, by placing them as I have done, seems to give the preference to the first.

SAUSAGE, s³aw'-sîdje, or sâs'-sîdje, s. A roll or ball made commonly of pork or veal minced very small, with salt and spice.

§ This word is pronounced in the first manner by correct, and in the second, by vulgar speakers. Among this number, however, I do not reckon Mr. Sheridan, Mr. Smith, and Mr. Scott, who adopt it; but, in my opinion, Dr. Kenrick and Mr. Perry, who prefer the first, are not only more agreeable to rule, but to the best usage. In this opinion I am confirmed by Mr. Nares, who says it is commonly pronounced in the second manner. See Principles, No. 218.

SAYS, sez. Third person of *To Say*.

§ This seems to be an incorrigible deviation. go.

SCABBED, skâb'-bêd, or skâbd, a. 566. Covered or diseased with scabs; paltry, sorry.

§ This word, like *learned*, *blessed*, and some others, when used as an adjective, is always pronounced in two syllables, and when a participle, in one. See Principles, No. 362.

SCALLOP, skôl'-lûp, s. 166. A fish with a hollow pectinated shell.

§ This word is irregular; for it ought to have the *a* in the first syllable like that in *tallow*; but the deep sound of *a* is too firmly fixed by custom to afford any expectation of a change. Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, and Mr. Smith, pronounce the *a* in the manner I have given it, and Mr. Perry only as in *tallow*.

SCENICK, sên'-nîk, a. Dramatick, theatrical.

§ From the general tendency of the antepenultimate accent to shorten the vowel, and the particular propensity to contract every vowel but *u* before the termination in *ical*, we find those in *ic*, which may be looked upon as abbreviations of the other, preserve the same shortening power with respect to the vowels which precede: and though the word in question might plead the long sound of the *e* in the Latin *scenicus*, yet, if this plea were admitted, we ought for the same reasons to alter the sound of *o* in *comic*; nor should we know where to stop. As a plain analogy, therefore, is formed by *epic*, *topic*, *tropic*, *tonic*, etc. it would be absurd to break in upon it, under pretence of conforming to Latin quantity; as this would disturb our most settled usages, and quite unhinge the language. — See Principles, No. 544.

SCHEDIASM, skê'-dê-âzm, s. (From the Greek σχήδιασμα.) Cursory writing on a loose sheet.

§ This word is not in Johnson, but, from its utility, is certainly worthy of a niche in all our Dictionaries as well as Ash's, where it is to be found. The Latins have their *Schediasma*, the French have their *Feuille volante*, and why should not the English have their *Shediasm*, to express what is written in an extemporary way on a loose sheet of paper, without the formality of composition?

SCHEDULE, sêd'-jûle, or skêd'-jûle, s. A small scroll; a little inventory.

§ In the pronunciation of this word we seem to depart both from the Latin *schedula* and the French *schedule*. If we follow the first, we ought

to pronounce the word *skedule*, 353; if the last, *schedule*; but entirely sinking the *ch* in *schedule* seems to be the prevailing mode, and too firmly fixed by custom to be altered in favour of either of its original words. Dr. Kenrick, Mr. Perry, and Buchanan, pronounce it *skedule*; but Mr. Elphinston, Mr. Sheridan, Mr. Scott, Mr. Nares, Barclay Fenning, and Shaw, *sedule*: though if we may believe Dr. Jones, it was pronounced *skedule* in Queen Anne's time.

SCHISM, *sizm*, *s*. A separation or division in the church.

§ The common pronunciation of this word is contrary to every rule for pronouncing words from the learned languages, and ought to be altered. *Ch* in English words, coming from the Greek words with χ , ought always to be pronounced like *k*; and I believe the word in question is almost the only exception throughout the language. However strange, therefore, *skizm* may sound, it is the only true and analogical pronunciation; and we might as well pronounce *scheme*, *seme*, as *schism*, *sizm* there being exactly the same reason for both. But when once a false pronunciation is fixed as this is, it requires some daring spirit to begin the reformation: but when once begun, as it has, what seldom happens, truth, novelty, and the appearance of Greek erudition on its side, there is no doubt of its success. Whatever, therefore, may be the fate of its pronunciation, it ought still to retain its spelling. This must be held sacred, or the whole language will be metamorphosed: for the very same reason that induced Dr. Johnson to spell *sceptick*, *skeptick*, ought to have made him spell *schism*, *sizm*, and *schedule*, *sedule*. All our orthoëpists pronounce the word as I have marked it.

SCIOMACHY, *si-om'-ma-kē*, *s*. Battle with a shadow. — See *Monomachy*.

§ Mr. Nares questions whether the *c* should not be pronounced hard in this word, (or as it ought rather to be *schiamachy*;) and if so, he says, ought we not to write *skiamachy*, for the same reason as *skeptick*? I answer, Exactly. — See *Skirrhus* and *Skeptick*.

Dr. Johnson's folio accents this word properly on the second syllable (see Principles, No. 518) but the quarto on the first.

SCIRRHUS, *skir'-rūs*, *s*. 109. An indurated gland.

§ This word is sometimes, but improperly, written *schirrus*, with the *h* in the first syllable instead of the last; and Bailey and Fenning have given us two aspirations, and spelt it *schirrhus*; both of which modes of spelling the word are contrary to the general analogy of orthography; for as the word comes from the Greek $\sigma\kappa\iota\rho\rho\acute{o}\varsigma$, the latter *r* only can have the aspiration, as the first of these double letters has always the *spiritus lenis*: and for the *c* in the first syllable, as it arises from the Greek κ , and not the χ , no more reason can be given for placing the *h* after it, by spelling it *schirrus*, than there is for spelling *scene* from $\sigma\kappa\eta\nu\eta$, *schene*; or *sceptre* from $\sigma\kappa\eta\pi\tau\rho\nu$, *sceptre*. The most correct Latin orthography confirms this opinion, by spelling the word in question *scirrhus*; and, according to the most settled analogy of our own language, and the constant method of pronouncing words from the Greek and Latin, the *c* ought to be soft before the *i* in this word, and the first syllable should be pronounced like the first of *syr-inge*, *Sir-i-us*, etc.

Whatever might have been the occasion of the false orthography of this word, its false pronunciation seems fixed beyond recovery: and Dr. Johnson tells us it ought to be written *skirrhus*, not merely because it comes from $\sigma\kappa\iota\rho\rho\acute{o}\varsigma$, but because *c* in English has before *e* and *i* the sound of *s*. Dr. Johnson is the last man that I should have suspected of giving this advice. What! because a false orthography has obtained, and a false pronunciation in consequence of it, must both these errors be confirmed by a still grosser departure from analogy? A little reflection on the consequences of so pernicious a practice would, I doubt not, have made Dr. Johnson retract his advice. While a true orthography

remains, there is some hope that a false pronunciation may be reclaimed; but when once the orthography is altered, pronunciation is incorrigible; and we must bow to the tyrant, however false may be his title. — See Principles, No. 350, and the word *Skeptick*.

Mr. Sheridan pronounces this word *skirrous*; Mr. Scott, Mr. Perry, and W. Johnston, have omitted it; neither Dr. Kenrick, nor Buchanan, take any notice of the sound of *c*, and, according to them, it might be pronounced *s*; but Barclay writes it to be pronounced *skirrus*.

SCOTCH COLLOPS, }
SCOTCH'D COLLOPS, } *s.* Veal cut into small pieces and fried.
SCORCH'D COLLOPS, }

§ The inspector may choose with of these he pleases. The first is most in use, and seems nearest the truth.

To SCOUT, skóút, *v. n.* To go out in order to observe the motions of an enemy privately.

§ This word has been used latterly as a verb active in a very different sense, and in better company than one could have imagined. This sense, when applied to principles or opinions, is that of *reprobating* or *despising*; and we sometimes find, in parliamentary speeches, that certain opinions or principles are *scouted*; still, however, with me, it passed for irreptitious and demivulgar, till I found it used by one of the guardians of language as well as of religion and politicks, the Anti-Jacobin Review. “The first is the admirable and judicious Hooker; who *scouts* the opinion of those, who, because the names of all church officers are words of relation, because a shepherd must have his flock, a teacher his scholars, a minister his company which he ministereth unto, therefore suppose that no man should be ordained a minister but for some particular congregation, and unless he be tied to some certain parish. ‘Perceive they not,’ says he, ‘how by this means, they make ‘it unlawful for the church to employ men at all in converting nations?’”

SCRIVENER, skrív-núr, *s.* One who draws contracts; one whose business is to place money at interest.

§ This word is irrecoverably contracted into two syllables. — See *Clef and Nominative*.

SCRUFF, skrúf, *s.*

§ This word, by a metathesis usual in pronunciation, Dr. Johnson supposes to be the same with *scurf*.

SEDENTARY, sêd-dên-tâ-rê, *a.* Passed in sitting still, wanting motion or action; torpid, inactive.

§ We sometimes hear this word with the accent on the second syllable; but I find this pronunciation only in Buchanan. Dr. Johnson, Mr. Sheridan, Mr. Scott, W. Johnston, Dr. Ash, Dr. Kenrick, Mr. Perry, Bailey, Barclay, Fenning, Entick, and Smith, place the accent on the first syllable.

SENECHAL, sên-nês-kál, *s.* One who had in great houses the care of feasts, or domestick ceremonies.

§ Dr. Kenrick pronounces the *ch* in this word like *sh*; but Mr. Sheridan, Mr. Scott, Buchanan, and Barclay, like *k*. As the word does not come from the learned languages, 352, if usage were equal, I should prefer Dr. Kenrick's pronunciation. The rest of our orthoepists either have not the word, or do not mark the sound of these letters.

SEPULCHRE, sêp-púl-kúr, *s.* 416. 177. A grave, a tomb.

§ I consider this word as having altered its original accent on the second syllable, either by the necessity or caprice of the poets, or by its similitude to the generality of words of this form and number of syllables, 503, which generally have the accent on the first syllable. Dr.

Johnson tells us it is accented by Shakespeare and Milton on the second syllable, but by Jonson and Prior more properly on the first; and he might have added, as Shakespeare has sometimes done:

"Go to thy lady's grave and call her thence;

"Or at the least in hers, *sepulchre* thine."

Shakespeare.

"I am glad to see that time survive,

"Where merit is not *sepulchred* alive."

Ben Jonson.

"Thou so *sepulchred* in such pomp dost lie,

"That kings for such a tomb would wish to die."

Milton.

"See the wide waste of all involving years;

"And Rome its own sad *sepulchre* appears."

Addison.

To accent this word on the second syllable, as Shakespeare and Milton have done, is agreeable to a very general rule, when we introduce into our own language a word from the Greek or Latin, and either preserve it entire, or with the same number of syllables; in this case we preserve the accent on the same syllable as in the original word. This rule has some exceptions, as may be seen in the Principles, No. 503, e, but has still a very great extent. Now *sepulchrum*, from which this word is derived, has the accent on the second syllable; and *sepulchre* ought to have it on the same; while *sepulture*, on the contrary, being formed from *sepultura*, by dropping a syllable, the accent removes to the first, see *Academy*. As a confirmation that the current pronunciation of *sepulchre* was with the accent on the second syllable, every old inhabitant of London can recollect always having heard the Church called by that name so pronounced; but the antepenultimate accent seems now so fixed as to make an alteration hopeless. Mr. Forster, in his Essay on Accent and Quantity, says that this is the common pronunciation of the present day; and Dr. Johnson, Mr. Elphinston, Mr. Sheridan, M. Scott, Dr. Kenrick, Dr. Ash, Mr. Perry, Barclay, Entick, and W. Johnston, place the accent on the first syllable both of this word and *sepulture*. Fenning places the accent on the second syllable of *sepulchre* when a noun, and on the first when a verb. Mr. Sheridan very properly reverses this order: W. Johnston places the accent on the second syllable of *sepulture*; and Bailey on the second of both. All our orthoëpists place the accent on the second syllable of *sepulchral*, except Dr. Ash and Barclay, who place it upon the same syllable as in *sepulchre*; and the uncouth pronunciation this accentuation produces, is a fresh proof of the impropriety of the common accent. 493.

SERVANT, sēr'-vant, s. 100. One who attends another, and acts at his command; one in state of subjection; a word of civility used to superiours or equals.

§ This is one of the few words which has acquired by time a softer signification than its original, *knave*; which originally signified only a servant, but is now degenerated into a *cheat*, while *servan*, which signified originally a person preserved from death by the conqueror, and reserved for slavery, signifies only an obedient attendant.

SETTLEMENT, sēt'-tl-mēnt, s. The act of settling, the state of being settled; the act of giving possession by legal sanction; a jointure granted to a wife; subsidence, dregs; act of quitting a roving for a domestick and methodical life; a colony, a place where a colony is established.

§ When this word means dregs, it would be better to write it *settl'n*.

SEWER, shore, s. A passage for the foul or useless water of a town to run through and pass off.

§ The corrupt pronunciation of this word is become universal, though in Junius's time it should seem to have been confined to London;

for, under the word *shore*, he says, "*Common shore, Londinensibus ita corruptè dicitur, the common sewer.*" Johnson has given us no etymology of this word; but Skinner tells us, "*Non infeliciter Cowellus declinat à verb. Issue, dictumque putat quasi Issuer abjecta initiali syllaba.*" Nothing can be more natural than this derivation; the *s* going into *sh* before *u*, preceded by the accent, is agreeable to analogy, 452; and the *u* in this case being pronounced like *ew*, might easily draw the word into the common orthography, *sewer*; while the sound of *sh* was preserved, and the *ew* as in *shew*, *strew*, and *sew*, might soon slide into *o*, and thus produce the present anomaly.

SHALL, shâl, *v. def.* It has no tense but Shall future; and Should imperfect. — See *Been*.

§ Children are generally taught to pronounce this word so as to rhyme with *all*; and when they are fixed in this pronunciation, and come to read tolerably, they have this sound to break themselves of, and pronounce it like the first syllable of *shal-low*.

SHIPWRECK, ship'-rêk, *s.* The destruction of ships by rocks or shelves; the parts of a shattered ship; destruction, miscarriage.

§ The pronunciation of the latter part of this word, as if written *rack*, is now become vulgar.

SHIRE, shêre, *s.* 8. 106. A division of the kingdom, a county.

§ The pronunciation of this word is very irregular, as it is the only pure English word in the language where the final *e* does not produce the long diphthongal sound of *i* when the accent is on it: but this irregularity is so fixed as to give the regular sound a pedantic stiffness. Mr. Sheridan, Mr. Scott, and Buchanan, however, have adopted this sound, in which they have been followed by Mr. Smith; but Mr. Elphinston, Dr. Lowth, Dr. Kenrick, Mr. Perry and Barclay, are for the irregular sound; W. Johnston gives both, but places the irregular first: and the Grammar called Bickerstaff's, recommended by Steele, adopts this sound, and gives this rule;

"To sound like double (*e*) (*i*) does incline;

"As in *Machine*, and *Shire*, and *Magazine*:

"Like (*a*) in *Sirrah*; but writ (*oi*) in *join*."

It may likewise be observed, that this word, when unaccented at the end of words, as *Nottinghamshire*, *Wiltshire*, etc. is always pronounced with the *i* like *ee*.

SHUTTLECOCK, shît'-tl-kôk, *s.* A cork stuck with feathers, and driven by players from one to another with battledoors.

§ The most natural derivation of this word seems to arise from the motion of a *shuttle*, and therefore it ought to be written and pronounced *shuttlecock*.

SHONE, shôn. The pret. of *Shine*.

§ This word is frequently pronounced so as to rhyme with *tone*; but the short sound of it is by far the most usual among those who may be styled polite speakers.

This sound is adopted by Mr. Elphinston, Mr. Sheridan, Dr. Kenrick, Mr. Perry, and Mr. Smith; nor do I find the other sound in any of our Dictionaries that have the word.

SHORN, shôrne. The part. pass. of *Shear*.

§ This word was inadvertently marked with the third sound of *o* in the first edition of this Dictionary†; but from considering its analogy with *swear*, *wear*, and *tear*, I do not hesitate to alter it to the first sound of that vowel: Mr. Sheridan, Mr. Smith, and W. Johnston, are for the first pronunciation; but Mr. Perry, Mr. Nares, and Mr. Elphinston,

are for the last: and these authorities, with analogy on their side, are decisive.

SHRIEVE, shrêév, *s.* 275. A sheriff.

§ This was the ancient mode of writing and pronouncing this word. Stow, indeed, writes it *shrive*; but it is highly probable that the *i* had exactly the sound of *ie* in *grieve*, *thieve*, etc. and the common people of London to this day have preserved this old pronunciation, though it is wearing away fast among them. To be convinced, that this is the true etymological manner of writing and pronouncing it, we need but attend to the Saxon word from which it is derived; *reve*, or *reeve*, signifies a steward; and *shrieve* is but a contraction of *shire reeve*, or *shire steward*. But however just this orthography and pronunciation may be in other respects, it wants the true stamp of polite usage to make it current; it is now grown old and vulgar, and Pope's use of this word,

"Now Mayors and *Shrieves* all hush'd and satiate lay,"

must only be looked upon as assisting the humour of the scene he describes.

SHRIEVALTY, shrêé-val-tè, *s.* The office of a sheriff.

§ By a caprice common in language, this compound is not nearly so antiquated as its simple; though it should seem, that if the old root be taken away, and another planted in its stead, the branches ought to spring from the latter, and not the former. But though we seldom hear *shrieve* for *sheriff*, except among the lower classes of people in London, we not unfrequently hear, even among the better sort, *shrievalty* for *sheriffalty*; and Junius, in one of his letters to the Duke of Grafton, says, "Your next appearance in office is marked with his election to the *shrievalty*." *Public Advertiser*, July 9, 1771. This is certainly an inaccuracy; and such an inaccuracy, in such a writer as Junius, it not a little surprising.

SIGH, sí, *s.* A violent and audible emission of breath which has been long retrained.

§ A very extraordinary pronunciation of this word prevails in London, and, what is more extraordinary, on the Stage, so different from every other word of the same form as to make it a perfect oddity in the language. This pronunciation approaches to the word *sithe*; and the only difference is, that *sithe* has the flat aspiration as in *this*; and *sigh* the sharp one, as in *thin*. It is not easy to conjecture what could be the reason of this departure from analogy, unless it were to give the word a sound which seems an echo to the sense; and if this intention had gone no farther than the lengthening or shortening of a vowel, it might have been admitted, as in *fearful*, *cheerful*, *pierce*, *fierce*, *great*, *leisure*, and some others; but pronouncing *gh* like *th* in this word is too palpable a contempt of orthography to pass current without the stamp of the best, the most universal and permanent usage on its side. The Saxon combination *gh*, according to the general rule, both in the middle and at the end of a word, is silent. It had anciently a guttural pronunciation, which is still retained in great part of Scotland, and in some of the northern parts of England: but every guttural sound has been long since banished from the language; not, however, without some efforts to continue, by changing these letters, sometimes into the related guttural consonant *k*, as in *lough*, *hough*, etc. and sometimes into a consonant entirely unrelated to them, as in *laugh*, *cough*, etc. These are the only transmutations of these letters; and these established irregularities are quite sufficient without admitting such as are only candidates for confusion. If it be pleaded that *sithe* better expresses the emission of breath in the act of sighing, it may be answered, that nothing can be more erroneous, as the tongue and teeth have nothing to do in this action.

Mr. Sheridan has, indeed, to assist this expression, spelt the word *sigh*, as an aspiration must necessarily accompany the act of sighing; but (to take no notice that, in this case, the *h* ought to be before the *i*) 397, though such expression may be very proper in oratory, when accompanied by passion, it would be as affected to give it this aspiration in ordinary speech, as to pronounce the word *fearful* with a tremor of the voice and a faltering of the tongue, or to utter the word *laugh* with a convulsive motion of the breast and lungs. To these reasons may be added the laws of rhyme; which necessarily exclude this affected pronunciation, and oblige us to give the word its true analogical sound:

“Love is a smoke, rais’d with the fume of *sighs*;

“Being purg’d, a fire, sparkling in lovers’ eyes.” *Shakespeare.*

SINISTER, *sin’-nis-tūr*, *a.* 98. 503. Being on the left hand; left, not right; bad, deviating from honesty, unfair; unlucky, inauspicious.

§ This word, though uniformly accented on the second syllable in the poets quoted by Johnson, is as uniformly accented on the first by all our exicographers, and is uniformly so pronounced by the best speakers. Mr. Nares tells us, that Dr. Johnson seems to think, that when this word is used in its literal sense, as,

“In his *sinister* hand, instead of ball,

“He plac’d a mighty mug of potent ale.” *Dryden.*

It has the accent on the second syllable; but when in the figurative sense of *corrupt*, *insidious*, etc. on the first. This distinction seems not to be founded on the best usage, and is liable to the objections noticed under the word *Bowl*. — See Principles, No. 495.

SIRRAH, *sar’-rā*, *s.* 92. A compellation of reproach and insult.

§ This is a corruption of the first magnitude, but too general and inveterate to be remedied. Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, and Mr. Perry, pronounce it as I have done. W. Johnston alone pronounces it as if written *serrah*; and Mr. Elphinston, because it is derived from *sir* and the interjection *ah*, says it ought to have the first syllable like *sir*. — See quotation under the word *shire*.

SIROP, or **SIRUP**, *sūr’-rūp*, *s.* 166. The juice of of vegetables boiled with sugar.

§ The *i* in this word and its compounds is irrecoverably corrupted into short *u*.

SKEPTICK, *skēp’-tīk*, *s.* 350. One who doubts, or pretends to doubt of every thing. — See *Schirrus*.

§ It is with some reluctance I have given this word as Dr. Johnson has written it, a place in this Dictionary; not because it is not generally pronounced in this manner, but that I think conforming our spelling to a prevailing pronunciation, when this pronunciation is contrary to analogy, is pregnant with the greatest evils that can happen to a language. While the original landmark is standing, the true proprietor may claim his rights; but when once that is effaced, there is no hope of a resumption. How Dr. Johnson could remove this landmark is astonishing. It is one of those unaccountable absurdities that sometimes enter into the characters of men, whose understandings, are as much above the rest of the world in some things, as they are below them in others. The truth is, this great man troubled himself little about pronunciation; he seems to have cared as little for etymologies; and even grammatical disquisitions seem not to have been his favourite study; but when words were to be precisely defined, when the boundaries of their significations were to be fixed, and their most delicate shades of meaning to be distinguished and exemplified, this task, so difficult to the strongest mind, seemed to present him with an operation worthy of his

powers; in this labour he was, indeed, a literary Hercules, and in this he has toiled with honour to himself, and to the essential improvement of the English language.

SKITTLES, skit'-tlz, *s. pl.*

§ This word is in no Dictionary that I have seen; nor do I know its derivation. It is described by Dr. Johnson, under the word *loggats*, to be *kittle-pins* set up and thrown by a bowl: but what *kittle-pins* are, neither he nor any other of our lexicographers informs us.

To SLABBER, sláb'-bûr, or slôb'-bûr, *v. n.* To let the spittle fall from the mouth, to drivel; to shed or pour any thing.

§ The second sound of this word is by much the more usual one; but as it is in direct opposition to the orthography, it ought to be discountenanced, and the *a* restored to its true sound. Correct usage seems somewhat inclined to this reformation, and every lover of correctness ought to favour it.

To SLAKE, slâke, *v. a.* To quench, to extinguish.

§ There is a corrupt pronunciation of this word like the word *slack*. This is the word, as Dr. Johnson observes, from which it is evidently derived; but as it has acquired a distinct and appropriated meaning, it is with great propriety, that it differs a little from its original, both in orthography and pronunciation.

All our orthoepists unite in pronouncing this word regularly; but, as Mr. Smith observes, bricklayers and their labourers universally pronounce it with the short *a*; as if written *slack*; and it may be added, that the correctest speakers, when using the participial adjective in the words *unslacked lime*, pronounce the *a* in the same manner; but this ought to be avoided.

To SMIRK, smêrk, *v. n.*

§ Johnson defines this word, "To look affectedly soft or kind;" Ash, "To smile wantonly," and Mason defines the substantive *smirk* to be "a settled smile." Ash appears to me to have been the farthest from the true signification; for the quality of wantonness does not seem to enter into the idea of this word: the genuine meaning seems to be that which Johnson has given us from Spencer under the adjective *smerk*, which signifies *nice*, *smart*; therefore the verb may perhaps not be improperly defined to be, To assume a pleasant vivacity of countenance.

SOFT, sôft, *a.* 163. Not hard; ductile; flexible; yielding; tender; timorous; mild, gentle, meek, civil; placid; effeminate, viciously nice; delicate, elegantly tender; weak, simple; smooth, flowing.

§ When this word is accompanied by emotion, it is sometimes lengthened into *sawft*, as Mr. Sheridan has marked it; but in other cases such a pronunciation borders on vulgarity.

To SOJOURN, sô'-jûrn, *v. n.* 314. To dwell any where for a time, to live as not at home, to inhabit as not in a settled habitation.

§ This verb and noun, as may be seen in Johnson, are variously accented by the poets; but our modern orthoëpists have in general given the accent to the first syllable of both words. Dr. Kenrick, Perry, Enzick, and Buchanan, accent the second syllable; but Dr. Johnson, Mr. Sheridan, Dr. Ash, Mr. Nares, W. Johnston, Bailey, Barclay, and Fanning, the first. Mr. Scott gives both accents, but that on the foremost syllable he places first.

To SOLDER, sôl'-dûr, *v. a.* To unite or fasten with any kind of metallick cement; to mend, unite any thing broken.

§ Dr. Johnson seems to favour writing this word without the *l*, as it is sometimes pronounced; but the many examples he has brought

where it is spelt with *l*, show sufficiently how much this orthography is established. It is highly probable, that omitting the sound of *l* in this word began with mechanicks; and as the word has been lately little used, except in mechanical operations, this pronunciation has crept into our Dictionaries, but ought not to be extended to the liberal and metaphorical use of the word. It is derived from the Latin *solidare*, the Italian *soldare*, or the French *souder*: and when other things are equal, Dr. Johnson's rule of deriving words rather from the French than the Latin, is certainly a good one, but ought not to overturn a settled orthography, which has a more original language than the French in its favour. Though our orthoëpists agree in leaving out the *l*, they differ in pronouncing the *o*. Sheridan sounds the *o* as in *sod*; W. Johnston as in *sober*; and Mr. Nares as the diphthong *aw*. Mr. Smith says, that Mr. Walker pronounces the *l* in this word, but every workman pronounces it as rhyming with *fodder*: to which it may be answered, that workmen ought to take their pronunciation from scholars, and not scholars from workmen. — See *Cleff*.

SOLDIER, *sól-júr*, *s.* 293. 376. A fighting man, a warrior; it is generally used of the common men, as distinct from the commanders.

§ No orthoëpist, except W. Johnston, leaves out the *l* in this word; but I have frequently had occasion to differ from this gentleman, and in this I do devoutly.

SOOT, *sóot*, *s.* 309. Condensed or embodied smoke.

§ Notwithstanding I have Mr. Sheridan, Mr. Nares, Dr. Kenrick, W. Johnston, Mr. Perry, and the professors of this Black Art themselves, against me in the pronunciation of this word, I have ventured to prefer the regular pronunciation to the irregular. The adjective *sooty* has its regular sound among the correctest speakers, which has induced Mr. Sheridan to mark it so; but nothing can be more absurd than to pronounce the substantive in one manner, and the adjective derived from it by adding *y*, in another. The other orthoëpists, therefore, who pronounce both these words with the *oo* like *ü*, are more consistent than Mr. Sheridan, though, upon the whole, not so right.

SORT, *sort*, *s.* A kind, a species; a manner, a form of being or acting; a degree of any quality; a class, or order of persons; rank, condition above the vulgar; a lot. In this last sense out of use.

§ There is an affected pronunciation of this word so as to rhyme with *port*. This affectation, however, seems confined to a few in the upper ranks of life, and is not likely to descend to their inferiors, as it does not appear to have made any progress among correct and classical speakers.

It may be observed, that the long open *o* is confined to those words where *p* precedes it, and to the word *fort*.

SOURCE, *sörse*, *s.* 318. Spring, fountain-head; original, first producer.

§ Some respectable speakers have attempted to give the French sound to the diphthong in this word and its compound *resource*, as if written *soorce* and *resoorce*; but as this is contrary to analogy, so it is to general usage. Sheridan, Nares, Smith, and W. Johnston, give the same sound to both these words as I have done. Mr. Perry gives the same sound to *source*, and, as well as I can guess from the blindness of the print, to *resource* also. Mr. Scott gives both sounds, but seems to prefer the first: Kenrick only gives *source* the sound of *soorce*; and the diphthong *ou* in *resource*, the same sound as in *hour*, *town* etc.

SOUS, *sóuse*, or *sóö*, *s.* 315. A small denomination of French money.

§ The first pronunciation of this word is vulgar; the second is pure French, and, as such, is no more entitled to a place in an English Dictionary, than the word *penny* is in a French one.

SOUTHERLY, súth'-úr-lé, or sóúth'-úr-lé, *a.* Belonging to any of the points denominated from the south, not absolutely southern; lying towards the south; coming from about the south.

§ The diphthong in this and the following word (*southern*) has fallen into contraction by a sort of technical sea pronunciation; but both of them seem to be recovering their true diphthongal sound, though the latter seems farther advanced towards it than the former.

SPERMACEI, spér-má-sé'-té, *s.* (Corruptedly pronounced *Parma-sity*.)

§ When Shakespeare makes Hotspur describe a fop using this word,

“And telling me the sovereign'st thing on earth,

“Was *parmasitty* for an inward bruise.” —

it is highly probable this was not a foppish pronunciation, but that which generally obtained in Queen Elizabeth's time, and has, among the vulgar, been continued to ours.

SPIKENARD, spike-nárd, *s.* The name of a plant; the oil produced from the plant.

§ Mr. Elphinston is the only orthoëpist who pronounces the *i* short in this word; Mr. Sheridan, Mr. Scott, Mr. Perry, W. Johnston, and Buchanan, preserve it long as in *spike*: and though I am well aware of the common idiom of our pronunciation to shorten the simple in the compound, see *Knowledge*, yet I think this idiom ought not to be sought after, when not established by custom.

SPIRACLE, spír-á-kl, *s.* 109. A breathing hole, a vent, a small aperture.

§ I have differed from Mr. Sheridan in the quantity of the *i* in the first syllable of this word, because I think the same antepenultimate accent, which shortens the *o* in *oracle*, and the *i* in *miracle*, ought to have the same influence in the word in question. 503.

SPIRIT, spír-ít, *s.* 109. Breath, wind in motion; an immaterial substance; the soul of man; an apparition; ardour, courage; genius, vigour of mind; intellectual powers distinct from the body; sentiment; eagerness, desire; man of activity, man of life; that which gives vigour or cheerfulness to the mind; any thing eminently pure and refined; that which hath power or energy; an inflammable liquor raised by distillation.

§ The general sound of the first *i* in this word and its compounds was, till lately, the sound of *e* in *merit*: but a very laudable attention to propriety has nearly restored the *i* to its true sound; and now *spirit*, sounded as if written *sperit*, begins to grow vulgar. See Principles, No. 108, 109, 110, and the word *Miracle*.

Mr. Sheridan, W. Johnston, and Mr. Smith, have given this false sound of *i*, 109; but Dr. Kenrick, Mr. Scott, and Mr. Perry, have given it the true sound; and Mr. Nares very justly thinks that this word, *miracle*, and *cistern*, are now more frequently and properly heard with the short sound of *i*.

SPITAL, spít-tál, *s.* Corrupted from *Hospital*, and seldom used but to a sermon preached at an hospital, as, a *Spital sermon*; or in the proverbial phrase, *Rob not the spital*; or in the name of that district of London called *Spitalfields*.

§ The *a* in all these words has a tendency to sink its sound, and to confound them with *spittle*. In the last of these words this tendency is incurable; but in the two first it would be far from pedantic to preserve the sound of the *a* as in *medal*. Dr. Johnson seems to depart from etymology in doubling the *t* in these words.

SPLENISH, splén'-ish, *a.* Fretful, peevish; properly *Spleenish*.

§ Dr. Johnson has received this word without any remark upon the impropriety of its formation. To turn a Latin noun into an English adjective by the addition of *ish*, is false heraldry in language: especially as we have the English word *spleen*, from which it might have been formed with so much more propriety: but to pronounce the *e* long, as Mr. Sheridan has done, is adding absurdity to error.

SPRINGER, spríng'-úr, *s.* 98. One who springs or rouses game.

§ The *g* ought here to rest in the usual sound, and not to be suffered to articulate the *e* as it does in *finger*. See Principles, No. 381, and 409.

SPRINGY, spríng'-é, or sprín'-jé, *a.* Elastick, having the power of restoring itself.

§ A most absurd custom has prevailed in pronouncing this adjective, as if it were formed from *springe*, a gin, rhyming with *fringe*, when nothing can be plainer than its formation from *spring*, an elastick body, and that the addition of *y* ought no more to alter the sound of *g* in this word, than it does in *stringy*, full of strings. It is certainly thus we ought to pronounce the substantive formed from this adjective, which we meet with in Mr. Forster: "In general, that nervous *springiness*, (if I may so express it) so very observable in Mr. Pope's metre, is often owing chiefly to a Trochee beginning his line," *Essay on Accent and Quantity*, p. 59. — But the absurdity is still increased when this vicious pronunciation is given to the adjective formed from *spring*, a fountain; this, however, is so contrary both to custom and analogy, that nothing but an oversight in Mr. Sheridan could have prevented his making the distinction. See Principles, No. 409.

SQUIRREL, skwér'-ríl, *s.* 109. A small animal that lives in woods, leaping from tree to tree.

§ The *i* in this word ought not, according to analogy, to be pronounced like *e*, 109; but custom seems to have fixed it too firmly in that sound to be altered without the appearance of pedantry. Mr. Sheridan, Mr. Scott, Mr. Perry, and Mr. Smith, give the *i* the sound that I have done.

STAMINA, stám'-ín-á, *s.* The first principles of any thing; the solids of a human body; those little fine threads or capillaments which grow up within the flowers of plants.

§ This word, like *animalcula*, is often, by mere English speakers, used as a singular. Thus, speaking of microscopick objects, they talk of seeing the leg of an *animalcula*, and, observing a person with a good constitution, they say he has a good *stamina*; to such speakers it may be observed, that these words are perfectly Latin plurals, the singulars of which are *animalculum* and *stamen*. — See *Animalcule*, *Lamina*, and *Miasma*.

STATIONARY, stá'-shún-á-ré, *a.* Fixed, not progressive.

§ This word, though not noticed by Johnson, is used to signify the goods of a stationer: such as books, paper, and other commodities for writing. The reason why a seller of paper is called a stationer, is, that formerly the sellers of paper were itinerants or pedlars; and that as the trade became more important, they took a stand or station, which gave a name to the profession.

STATISTICAL, stá'-tís'-té-kál, } *a.*

STATISTICK, stá'-tís'-tík, }

§ This word is not found in any of our Dictionaries, and seems to have been first used by Sir John Sinclair in his plan for a statement of

the trade, population, and productions of every county in Scotland; with the food, diseases, and longevity of its inhabitants. A plan which reflects the greatest credit on the understanding and benevolence of that gentleman, as it is big with advantages both to the philosopher and the politician. These words must not be confounded with *statical* and *statick*; for though such a plan leads to a philosophical *weighing* of these provincial circumstances, yet certainly the first idea is that of *stating* these circumstances; and therefore these words are formed from the English verb to *state*, and not from *staticks*, derived from the Greek word *στατική*.

STEELYARD, *steél'-yârd*, *s.* A kind of balance, in which the weight is moved along an iron rod, and grows heavier as it is removed farther from the fulcrum.

§ This word, in common usage among those who weigh heavy bodies, has contracted its double *e* into single *i*, and is pronounced as if written *stillyard*. This contraction is so common in compound words of this kind as to become an idiom of pronunciation, which cannot be easily counteracted without opposing the current of the language. See Principles, No. 515, and the word *Knowledge*.

STILL-LIFE, *stíl'-life*, *s.*

§ Mr. Mason explains this word by "things that have only vegetable life." But I am much mistaken if Painters do not use it to signify the bodies of animals also, as fish, game, etc.

STOMACHICK, *stô-mak'-ik*, *s.* A medicine for the stomach.

§ We not unfrequently hear this word pronounced *stomatick*; but this pronunciation, though not confined to the vulgar, is so gross an irregularity as to deserve the reprobation of every correct speaker.

STRENGTH, *strêngth*, *s.* Force, vigour, power of the body; power of endurance, firmness, durability; vigour of any kind; potency of liquors; fortification, fortress; armament, force, power; argumentative force.

§ This word and its compounds are often erroneously pronounced as if written *strenth*, *strenthen*, etc.; the same may be observed of *lenght*, *lengthen*, etc.; but this is a pronunciation which obtains chiefly in Ireland, and is unquestionably improper.

STRIPLING, *strip'-ling*, *s.* 410. A youth, one in the state of adolescence.

§ Dr. Johnson tells us, that this word is of uncertain etymology; but, in my opinion, Skinner very naturally derives it from a boy in the state in which he is subject to stripes.

STUPENDOUS, *stû-pên'-dûs*, *a.* Wonderful, amazing, astonishing.

§ By an inexcusable negligence, this word and *tremendous* are frequently pronounced as if written *stupendious* and *tremendious*, even by those speakers who, in other respects, are not incorrect. They ought to remember, that *compendious* and *equipondious* are the only words ending in *ndious*.

SUBJECTED, *sûb-jêk'-têd*, *part. adj.* Put under; reduced to submission; exposed, made liable to.

§ A very improper, though a very prevailing misaccentuation of the passive participle of the word to *subject*, has obtained, which ought to be corrected. All the authorities in Johnson place the accent of *sub-jected* on the same syllable as the verb, except one from Milton:

"He *subjected* to man's service angel wings."

But in another passage Milton accents this word as it ought to be; when an adjective:

"..... The angel

"Led them direct and down the clift as fast

"To the *subjected* plain."

But as the word *subject* is an adjective as well as a verb, and when an adjective it has always the accent on the first syllable, so the participle has not only caught the accent of the adjective, but, as one error commonly generates another, seems to have communicated the impropriety to the verb; which we sometimes hear, contrary to all analogy and authority, accented on the first syllable likewise. These improprieties are easily corrected at first, and in my opinion, they are not yet so rooted as to make correctness look like pedantry.

SUBLUNAR, súb-lú-nar, } *a.* Situated beneath the moon,
SUBLUNARY, súb-lú-nár-ē, } earthly, terrestrial.

§ Accenting the word *sublunary* on the first syllable can only be accounted for on the principles laid down, No. 503, and under the words *Academy*, *Incomparable*, etc.

Dr. Johnson, Mr. Sheridan, Mr. Scott, Buchanan, W. Johnston, Mr. Perry, Dr. Kenrick, Dr. Ash, Barclay, and Entick, accent the first; and Bailey and Fenning only, the second syllable.

SUBPOENA, súb-pé-na, *s.* 92. A writ commanding attendance in a court, under a penalty.

§ This, like most other technical words, is often corrupted into *Su-pena*. — See *Cleff*.

To SUBSIDIZE, súb-sé-dize, *v. a.* To give money to receive aid or assistance.

§ This word seems to have grown out of the last war; if so, it is a little surprising that an action so common before should not have generated a verb to express it.

SUBSULTIVE, súb-súl-tív, } *a.* Bounding, moving by starts.
SUBSULTORY, súb-súl-túr-ē, }

§ Mr. Sheridan is the only orthoëpist who has accented this word on the first syllable, as I have done; for Dr. Johnson, Dr. Ash, Dr. Kenrick, Barclay, Fenning, Bailey, and Entick, accent the second. Its companion, *Desultory*, is accented on the first syllable by Mr. Sheridan, Dr. Johnson, Mr. Nares, Mr. Smith, and Fenning; but on the second by Dr. Ash, Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Perry, Buchanan, Bailey, and Entick. As these two words must necessarily be accented alike, we see Dr. Johnson and Fenning are inconsistent. But though the majority of authorities are against me in both these words, I greatly mistake if analogy is not clearly on my side. See Principles, No. 512.

SUBTLE, sút-tl, *a.* 347. 405. Sly, artful, cunning.

§ This word and *subtile*, have been used almost indiscriminately to express very different senses, as may be seen in Johnson; but as custom has adopted a different spelling, and a different pronunciation for their different meanings, it is presumed it has not been without reason. That the first sense of the word, meaning *fine*, *acute*, etc. should extend itself to the latter, meaning *sly*, *artful*, etc. is not to be wondered at, as words have a natural tendency to fall into a bad sense; witness, *knave*, *villain*, etc.; but if custom has marked this difference of sense by a difference of spelling and pronunciation, it should seem to be an effort of nature to preserve precision in our ideas. If these observations are just, the abstracts of these words ought to be kept as distinct as their concretes; from *subtile*, therefore, ought to be formed *subtilty*, and from *subtle*, *subtlety*; the *b* being heard in the two first, and mute in the two last.

To SUBTRACT, súb-trákt', *v. a.* — See *Substract*.

§ This orthography seems to prevail over *substract*. The vanity of

deriving words from the Latin rather than a living language is 'very' prevalent: but the *s* in this word intervening between the two mutes certainly makes the word flow more easily, and the alteration is therefore to be regretted.

SUCCESSOR, sŭk'-sēs-sŭr, or sŭk-sēs'-ŭr, *s*, 503. One that follows in the place or character of another, correlative to Predecessor.

§ This word is not unfrequently pronounced with the accent on the second syllable, as if it were formed from *success*; but this accentuation, though agreeable to its Latin original, has, as in *confessor*, yielded to the prevailing power of the English antepenultimate accent: Dr. Johnson, Mr. Sheridan, Mr. Elphinston, and Entick, accent this word on the first syllable; and Dr. Ash, Dr. Kenrick, W. Johnston, Mr. Perry, Buchanan, and Bailey, on the second; Barclay and Fenning give both, but prefer the first: Mr. Scott gives both, and prefers the second; but, from the opinion that is foolishly gone forth, that we ought to accent words as near the beginning as possible there is little doubt that the antepenultimate accent will prevail.

To SUGGEST, sŭg-jest', *v. a.* To hint, to intimate, to insinuate good or ill; to seduce, to draw to ill by insinuation; to inform secretly.

§ Though the first *g* in *exaggerate* is, by a difficulty of pronunciation, assimilated to the last, this is not always the case in the present word. For though we sometimes hear it sounded as if written *sud-jest*, the most correct speakers generally preserve the first and last *g* in their distinct and separate sounds.

Mr. Sheridan, Mr. Scott, and Mr. Nares, pronounce the *g* in both syllables soft, as if it were written *sud-jest*. Dr. Kenrick, Mr. Perry, and Barclay, make the first *g* hard, and the second soft, as if written *sug-jest*, as I have done; for as the accent is not on these consonants, there is not the same apology for pronouncing the first soft as there is in *exaggerate*; which see.

SULKY, sŭl-kē, *a.* Silently sullen, sour, morose, obstinate.

§ This word had long been a vagabond in conversation, and was not to be found in any of our Dictionaries till it was lately admitted to a place in Entick's, and, from its very frequent use, may now be considered as a denizen of the language. Mr. Colman had, many years ago, made use of it in his prologue to *The Wife in the Right*, where he says,

"No sulky critick to the Playhouse drawn,

"Whom modern Comedy provokes to yawn."

And this writer's authority alone is a sufficient proof of the propriety and utility of the word. It may perhaps be objected, that the word *sullen* is perfectly equivalent, and renders this word useless. Those, however, who consider language philosophically, know that there are no words perfectly synonymous, and consequently that there are no useless words. If it be asked what is the difference between these words, I would answer, that sullenness seems to be an habitual sulkiness, and sulkiness a temporary sullenness. The former may be an innate disposition; the latter, a disposition occasioned by recent injury. The one has a malignancy in it threatening danger; the other, an obstinate averseness to pleasure. Thus we are in a sullen mood, and in a sulky fit; Men and Women are said to be sullen and Children sulky; sullenness may be predicated of inanimate objects, sulkiness only of such as are animated.

"No cheerful breeze this sullen region knows;

"The dreadful East is all the wind that blows." Pope.

If these distinctions are just, there is good reason for receiving the

word in question, and incorporating it into the language, even though it had not been adopted by the respectable writer I have quoted.

SUPERABLE, sú'-pēr-ā-bl, *a.* 405. Conquerable, such as may be overcome.

§ There is a corrupt pronunciation of this word, arising from want of attention to the influence of accent on the sounds of the letters, which makes the first syllable of this word sound like the noun *shoe*. This pronunciation Mr. Sheridan has adopted, not only in this word, but in all those which commence with the inseparable preposition *super*. That this is contrary to the most established rules of orthoëpy, may be seen in Principles, No. 454 and 462; and that it is contrary to Mr. Sheridan himself, may be seen by his giving the *s* in the words, *insuperable*, *insuperableness*, *insuperably*, and *insuperability*, its simple sound only. — See *Insuperable*.

SURVEY, sūr-vā', or sūr'-vā, *s.* View, prospect.

§ This substantive was, till within these few years, universally pronounced with the accent on the last, like the verb: but since Johnson and Lowth led the way, a very laudable desire of regulating and improving our language has given the substantive the accent on the first syllable, according to a very general rule in the language, 492; but this has produced an anomaly in pronunciation, for which, in my opinion, the accentual distinction of the noun and verb does not make amends: if we place the accent on the first syllable of the noun, the *ey* in the last must necessarily be pronounced like *ey* in *barley*, *attorney*, *journey*, etc. Notwithstanding therefore this accentuation has numbers to support it; I think it but a shortsighted emendation, and not worth adopting. All our orthoëpists pronounce the verb with the accent on the last, except Fenning, who accents the first. Mr. Sheridan, Mr. Scott, Mr. Nares, Dr. Ash, Perry, and Entick, accent the first syllable of the noun; but Dr. Johnson and Bailey, the original lexicographers, accent the last. Dr. Kenrick does not accent the noun, and Bailey has not inserted it.

SUSCEPTIBLE, sūs-sēp'-tē-bl, *a.* Capable of admitting. — See *Incomparable*.

§ Dr. Johnson says, Prior has accented this word improperly on the first syllable. To which observation Mr. Mason adds, "Perhaps it is Johnson who has improperly placed the accent on the second syllable." If Mr. Mason were asked why? perhaps he would be puzzled to answer. If it be said that usage is on the side of Prior, what shall we think of all our orthoëpists who have accented this word like Johnson? for thus we find the word accented by Sheridan, Kenrick, Scott, Perry, W. Johnston, Buchanan, and Barclay. Entick has, indeed, the accent on the first, but on the second of *susceptive*; and if usage alone is pleaded for the accent on the first, it may be answered, What can be a better proof of usage than the authors I have quoted? But Mr. Nares, with his usual good sense, reprobates this accentuation on the first syllable, and says it is high time to oppose it. The only argument that can be alleged for it, is that which Mr. Elphinston has brought in favour of *comparable*, *admirable*, and *acceptable*, which is, that when the accent is on the second syllable of these words, they signify only a physical possibility of being *compared*, *admired*, and *accepted*; but when the accent is on the first, they signify a fitness or worthiness of being *compared*, *admired*, and *accepted*. "Thus," says he, "one thing is literally *comparable* with another, if it can be *compared* with it, though not perhaps *comparable*, that is fit to be *compared* to it; so a thing may be *acceptable* by a man, that is far from *acceptable* to him." — *Principles of the English Language*, vol. i. p. 169. This is the best reason I ever, yet

heard for this high accentuation; but how such a difference of pronunciation tends to perplex and obscure the meaning, may be seen under the word *Bowl*; nor does the word in question seem *susceptible* of such a difference in the sense from a different accentuation. When Poets are on the rack for a word of certain length and a certain accent, it is charity to make allowances for their necessities; but no quarter should be given to coxcombs in prose, who have no better plea for a novelty of pronunciation, than a fop has for being the first in the fashion, however ridiculous and absurd.

To SWINDLE, swin'-dl, *v. a.* 405. To cheat under the pretence of trading or trafficking.

§ This word has been in very general use for near twenty years, and has not yet found its way into any of our Dictionaries.

From the recent introduction of this word, one should be led to believe, that this country was, till lately, a stranger to this species of fraud; but that it should be imported to us by so honest a people as the Germans, is still more surprising. That a language is a map of the science and manners of the people who speak it, will scarcely be questioned by those who consider the origin and progress of the human understanding; and if so, it is impossible that the manners should not influence the language, and that the language should not correspond to the manners. From this reasoning therefore we may conclude, that the faith of traffick was more sacred in England than in Germany, though Germany might in other respects be less vicious than England.

SWINEHERD, swine'hêrd, *s.* A keeper of hogs.

§ This word, in the north of England, is pronounced *swinnard*; and shows the tendency of our language to shorten the simple in the compound. See Principles, No. 515.

To SWOON, swoôn, *v. n.* 475. To suffer a suspension of thought and sensation, to faint.

§ This word should be carefully distinguished in the pronunciation from *soon*: the *w*, as Mr. Nares justly observes, is effective, and should be heard. It would have been beneath a Dictionary of the least credit to take notice of a vulgar pronunciation of this word as if written *sound*, if it had not been adopted by one of our orthoëpists. The same observation holds good of the word † (*swoop*), which must not be pronounced exactly like *soop*.

SWORDMAN, sôrd-mân, *s.* Soldier, fighting man.

§ I see no good reason why we should not write and pronounce *swordsman* and *gownsmán* rather than *swordman* and *gownman*, though Johnson produces his authorities for the latter orthography from good authors. The *s* seems to have intervened naturally between the mute and the liquid to facilitate the pronunciation, as in *statesman*, *sportsman*, *huntsman*, and sometimes between the two liquids, as *townsman*, *salesman*, etc. But Dr. Johnson's sense of the word *swordman*, meaning a man of the profession of the sword, or a soldier, is now obsolete: we now never hear the word but as signifying a man expert in the use of the sword; and in this sense he is always called a *swordsman*.

SYNOD, sín-núd, *s.* 166. An assembly, particularly of ecclesiasticks; conjunction of the heavenly bodies.

§ A plain English speaker would always pronounce the *y* in this word long; nor is it pronounced short by the more informed speaker, because the *y* is short in *synodus*, but because we always pronounce it so in the Latin word. See Principles, No. 514.

SYSTEMATIZE, sistēm'-a-tize, *v. a.* To reduce to a system.

§ I have met with this word no where but in Mason's Supplement

to Johnson, and there I find it accented in a different way from what I have always heard it in conversation. In those circles which I have frequented, the accent has been placed on the first syllable; and if we survey the words of this termination, we shall find that *ize* is added to every word without altering the place of the accent; and that consequently *systematize* ought to have the accent on the first syllable. This reasoning is specious; but when we consider that this word is not formed from the the English word *system*, but from the Greek *σύστημα*, or the latter Latin *systema*, we shall find that the accent is very properly placed on the second syllable according to the the general rule. If we place the accent on the first, we ought to spell the word *systemize*, and then it would be analogically pronounced; but as our best writers and speakers have formed the word on the Greek and Latin plan, it ought to be written and pronounced as Mr. Mason has given it.

T.

TABID, *táb'-íd*, *a.* 544. Wasted by disease, consumptive.

§ Buchanan is the only orthoëpist that has this word who pronounces the *a* long. This is indulging the genius of our own pronunciation in dissyllables of this form; but as we pronounce the *a* short in *tabidus*, though long in Latin, we carry this wrong pronunciation into our own language.

TALNESS, *táll'-nēs*, *s.* 84. 406. Height of stature, procerity.

§ This word, by losing an *l*, is, if we pronounce it according to the orthography, deprived of its sound; the first syllable according to this spelling, ought undoubtedly to be pronounced like the first of *tal-low*, which sufficiently shows the necessity of spelling it with double *l*.

TAPESTRY, *táps'-tré*, or *táp'-ēs-tré*, *s.* Cloth woven in regular figures.

§ Though the first is the more common, the last is the more correct pronunciation of this word. Accordingly all our orthoëpists, who divide the words into syllables, but Mr. Sheridan, make this word a trisyllable.

TARGET, *tár'-gēt*, *s.* 381. A kind of buckler or shield borne on the left arm.

§ Mr. Perry and Mr. Barclay, are the only orthoëpists who make the *g* in this word soft; Mr. Sheridan, Mr. Scott, Mr. Nares, Dr. Kenrick, W. Johnston, Dyche, and that profound searcher into English sounds, Mr. Elphinston, make it hard, as in *forget*; and if etymology be any rule, the Erse word *an taargett* is decidedly in favour of this pronunciation; for almost all our English words which have the *g* hard before *e* and *i* are of Erse or Saxon original. See Principles, No. 380, 381.

To TAUNT, *tánt*, or *táwnt*, *v. a.* To reproach, to insult, to revile, to ridicule.

§ I have every orthoëpist in the language against me in the preference I give to the first sound of this word, except Mr. Elphinston; and his authority as an analogist outweighs every other. I see no good reason that this word should have the broad sound of *a*, and not *aunt*, *haunt*, *flaunt*, *jaunt*, and the proper name *Saunders*; nor is my ear much accustomed to hear it so pronounced. — See *Saunter*, *Haunt*, and Principles, No. 214.

TAUTOPHONY, *táw-tóf'-ó-nē*, *s.* A successive repetition of the same sound.

§ I have long wished to insert this word into my vocabulary, from a conviction of its utility in conversing on the sounds of words, but was

deterred for want of an authority from any of our Dictionaries, when, upon reading the very learned and ingenious Essay on the Prosodies of the Greek and Latin Languages, I found the word used in exactly that manner which shows the propriety, and even necessity of adopting it. The learned author says, "The most extraordinary *tautophony* which he [Eustathius] mentions, is that of the vowels ι and η , in the proper names of the goddesses Ἰοίς and Ἥρη ." On the Prosodies of the Greek and Latin Languages. Printed for Robson, 1796.

TEAR, tère , *s.* 227. The water which violent passion forces from the eyes; any moisture trickling in drops.

TEAR, tare , *s.* 73. 240. A rent, a fissure. — See *Gill*.

§ The inconvenience of having two words of different significations, written alike, and pronounced differently, is evident in this and the preceding word; and this inconvenience is, perhaps, greater than that where the orthography is different and the pronunciation the same. See *Bowl*.

TENABLE, $\text{tén}^{\text{a}}\text{-bl}$, *a.* Such as may be maintained against opposition, such as may be held against attacks.

§ The quantity of *e* in the first syllable of this word, and its relatives *tenet*, *tenor*, and *tenure*, is one of the most puzzling difficulties of pronunciation. How differently this letter is pronounced by different speakers may be gathered from a view of those orthoëpists who have marked the quantity of the vowels:

Sheridan,.....	ténable ,	tēnet ,	tēnor ,	tēnure .
Kenrick,.....	ténable ,	tēnet ,	tēnor ,	tēnure .
Nares,	ténable ,	—	tēnor ,	tēnure .
Ash,	ténable ,	tēnet ,	tēnor ,	tēnure .
Scott,	ténable ,	tēnet ,	tēnor ,	tēnure .
Entick,	ténable ,	tēnet ,	tēnor ,	tēnure .
Perry,	ténable ,	tēnet ,	tēnor ,	tēnure .
W. Johnston,.....	ténable ,	tēnet ,	tēnor ,	tēnure .
Bailey,	—	—	—	tēnure .
Buchanan,.....	ténable ,	—	tēnor ,	tēnure .
Fry,	ténable ,	tēnet ,	tēnor ,	tēnure .
Smith,	—	tēnet ,	—	—
Elphinston,	—	—	tēnor ,	—

From this survey of our Dictionaries we find them uniform only in the word *tenor*. They are nearly equally divided on the word *tenet*; and if similitude were to decide, it would be clearly in favour of the short vowel, in this word, as well as in *tenor*. They are both Latin words, and both have the vowel short in the original. This, however, is no reason with those who understand the analogy of English pronunciation, (for *tremor*, *minor*, etc. have the first vowel short in Latin) 594; but it sufficiently shows the partiality of the ear to the short vowel in words of this form, as is evident in the word *tenant*. The word *tenable* seems rather derived from the French *tenable* than the Latin *teneo*, and, being of a different form, comes under a different analogy. The termination *able*, though derived from the Latin *abilis*, is frequently annexed to mere English words, as *pleasurable*, *pasturable*, etc. and therefore makes no alteration in the accent or quantity of the word to which it is subjoined, 501. But as *tenable* must be considered as a simple in our language, the shortening power of the antepenultimate accent alone seems to determine the quantity of the first syllable of this word, which, like *gelable*, *probable*, etc. has the short quantity of the original Latin to plead; a plea which seems to have some weight in words of this termination, where the antepenultimate accent appears to have less influence

than in most of the other classes of words. — See *Placable*. The word *tenure* seems inclined to lengthen the first vowel, in order to distinguish itself from *tenor*; and as there are no good reasons for shortening it, this reason seems sufficient to turn the balance in its favour, even if it had not an analogy and such a weight of usage on its side.

TETHER, tĕtĕr'-ūr, *s.* 469. A string by which cattle are held from pasturing too wide.

§ All our lexicographers seem to prefer this word to *tedder*, except Barclay and Junius, who refer us from *tether* to *tedder*; and yet nothing can be clearer than its derivation from the Belgic word *tudder*, which Junius explains to be a rope by which horses or other cattle are tied to keep them from straying; and this, he says, undoubtedly comes from the Irish *tead*, a rope. While Skinner, without his usual judgment, derives it from the Latin *tentor*, because it restrains cattle from straying. But though *tether* is much more in use than *teddur*, it is certainly not so legitimately formed, and ought not to have the preference.

TETRARCH, tĕ'-trārk, or tĕt'-rārk, *s.* A Roman governor of the fourth part of a province.

§ Mr. Sheridan, Mr. Scott, and Mr. Perry, are for the first pronunciation of this word, and Buchanan and Entick for the second. Let those who plead the Latin quantity for the short sound of *e*, peruse Principles, No. 544.

THAT, thāt, *pron. dem.* 50. Not this, but the other; it sometimes serves to save the repetition of a word or words foregoing; opposed to *This*, as the *Other* to *One*; when *This* and *That* relate to foregoing words, *This* is referred to the latter, and *That* to the former; such as; that which, what; the thing; by way of eminence.

§ When this word is used as a pronoun demonstrative, it has always an accent on it, and is heard distinctly rhyming with *hat*, *mat*, etc. Thus in Pope's Essay on Criticism, v. 5.

"But of the two, less dang'rous is th' offence

"To tire our patience, than mislead our sense,

"Some few in *that*, but numbers err in *this*;

"Ten censure wrong, for one who writes amiss."

Here the word *that* is as distinctly pronounced as any other accented word in the language.

THAT, thāt, *pron. rel.* Which, relating to an antecedent thing; who, relating to an antecedent person.

§ When this word is a relative pronoun, and is arranged in a sentence with other words, it never can have an accent, and is therefore much less distinctly pronounced than the foregoing word. In this case the *a* goes into that obscure sound it generally has when unaccented, 88, as may be heard in pronouncing it in the following passage from Pope's Essay on Criticism, v. 297.

"True wit is nature to advantage dress'd,

"What oft was thought, but ne'er so well express'd;

"Something, whose truth, convinc'd at sight, we find,

"*That* gives us back the image of our mind."

Here we find the *a* so obscured as to approach nearly to short *u*; and, without any perceptible difference in the sound, the word might be written *thut*, 92.

THAT, thāt, *conj.* 50. 466. Because; noting a consequence; noting indication; noting a final end, in *That*, as being.

§ What has been observed of the pronunciation of this word, when a relative pronoun, is perfectly applicable to it when a conjunction; in

either case it never has the accent, and necessarily goes into an obscure sound like short *u*. Thus in the following passage from Pope's Essay on Criticism:

"The vulgar thus through imitation err:

"As oft the learn'd, by being singular;

"So much they scorn the crowd, *that* if the throng

"By chance go right, they purposely go wrong."

Here the conjunction *that* is pronounced with exactly the same degree of obscurity as when a relative pronoun.

The word *that*, by being sometimes a demonstrative pronoun, sometimes a relative, and sometimes a conjunction, may produce a quadruple repetition of the same word, which, though not elegant, is strictly grammatical; a repetition which is, perhaps, peculiar to the English language. This is humorously exemplified by Mr. Steele in the Spectator, No. 80, in the Just Remonstrance of affronted *That*, where he brings in this word, declaring how useful it had been to a great orator, who, in a speech to the lords, had said, "My Lords, with humble submission, *that* that I say, is: *that that that that* gentleman has advanced is not *that* that he should have proved to your Lordships." In the pronunciation of this passage, it is plain that the word *that*, which is not printed in italicks, is pronounced nearly as if written *that*. I am sensible of the delicacy of the obscure sound of this *a*, and therefore do not offer *u* as a perfect equivalent, but as the nearest approach to it, and as the means of pointing out the power of the accent and its importance in ascertaining the sense; for if all these words were pronounced equally distinct, it is plain the sense would be obscured: and so liable are the relative, the conjunction, and the demonstrative, to be confounded, that some writers have distinguished the latter by printing it in italicks. Those who wish to see the most profound and ingenious investigation of the grammatical origin of these words, must consult Horne Tooke's *Diversions of Purley*.

THE, **THE**, or **THE**, *art.* 466. The article noting a particular thing; before a vowel, *E* is commonly cut off in verse.

§ Mr. Sheridan has given us these two modes of pronouncing this word, but has not told us when we are to use one, and when the other. To supply this deficiency, therefore, it may be observed, that when *the* is prefixed to a word beginning with a consonant; it has a short sound, little more than the sound of *th* without the *e*; and when it precedes a word beginning with a vowel, the *e* is sounded plainly and distinctly. This difference will be perceptible by comparing *the pen*, *the hand*, etc. with *the oil*, *the air*, etc.; or the difference of this word before *ancients* and *moderns* in the following couplet of Pope:

"Some foreign writers, some our own despise;

"*The* ancients only, or *the* moderns prize,"

A very imperfect way of pronouncing this word frequently arises in verse, where the poet, for the preservation of the metre, cuts off *e* by an apostrophe, and unites the articles to the following word. This pronunciation depraves the sound of the verse without necessity, as the syllable formed by *e* is so short as to admit of being sounded with the preceding syllable, so as not to increase the number of syllables to the ear, or to hurt the melody,

"'Tis hard to say, if greater want of skill

"Appear in writing, or in judging ill:

"But of the two, less dang'rous is *th'* offence

"To tire our patience, than mislead our sense,"

Pope.

"..... Him, *th'* Almighty Power

"Hurl'd, headlong flaming, from *th'* ethereal sky,"

"With hideous ruin and combustion, down

"In adamant chains and penal fire,

"Who durst defy *th'* Omnipotent to arms."

Milton.

In these examples we see the particle *the* may either form a distinct syllable, or not. In the third line from Pope the first *the* forms a distinct syllable, but the second is sunk into the succeeding noun. The same may be observed of this particle in the first, second, and sixth lines of the passage from Milton: but what appears strange is, that though the particle *the* before a vowel, and shortened by an apostrophe, does not augment the number of syllables, it is really pronounced longer than where it forms a syllable, and is not thus shortened by elision. This is apparent in the third line from Pope,

"But of the two, less dang'rous is *th'* offence."

The reason that the first *the*, though pronounced shorter than the second, forms a syllable, and the second does not, seems to arise from the coalescence of the vowels, which, though lengthened in sound, may still be pronounced with one impulse of the breath. Thus, when a consonant follows the particle *the*, we find two distinct impulses, though the *e* is dropped; but when a vowel follows *the*, the impulse on the particle slides over, as it were, to the consonant of the succeeding syllable, without forming two distinct impulses, nearly as if a *y* were interposed, and the words were written *th'Yoffence*, *th'Yomnipotent*, etc.

I would not, however, be supposed to disapprove of the practice of eliding the *e* before a vowel to the eye when the verse requires it; this practice is founded on good sense; and the first line in the passage from Milton shows the necessity of making the distinction, when it is, and when it is not, to be elided; what I wish to reform is, the practice of shortening the *e* to the ear, and thus mincing and impoverishing the sound of the verse without necessity.

THEREFORE, *thēr'-fōre*, *ad.* 94. For that, for this, for this reason; in consequence; in return for this, in recompense for this or for that.

§ It is not a little strange that Johnson should not have noticed that this word is seldom used as an adverb, but almost always as a conjunction.

THO', *thō'*, *conj.* Contracted for *Though*.

§ This contraction means nothing, and ought not to be admitted, unless printers are at their last shift to shorten a line in verse.

THROWSTER, *thrō'-stūr*, *s.*

§ This word is in none of our Dictionaries; but, if I mistake not, it is adopted to signify one who twists silk, or throws it into a proper state for being woven.

THY, *thī*, or *thē*, *pron.* 466. Of thee, belonging to thee.

§ From what has been already observed under the pronoun *my*, we are naturally led to suppose, that the word *thy*, when not emphatical, ought to follow the same analogy, and be pronounced like *the*, as we frequently hear it on the stage; but if we reflect, that reading or reciting is a perfect picture of speaking, we shall be induced to think that, in this particular, the Stage is wrong. The second personal pronoun *thy* is not like *my*, the common language of every subject; it is used only where the subject is either raised above common life, or sunk below it into the mean and familiar. When the subject is elevated above common life, it adopts a language suitable to such an elevation, and the pronunciation of this language ought to be as far removed from the familiar as the language itself. Thus, in prayer, pronouncing *thy* like *the*,

even when unemphatical, would be intolerable; while suffering *thy*, when unemphatical, to slide into *the* in the pronunciation of slight and familiar composition, seems to lower the sound to the language, and form a proper distinction between different subjects. If, therefore, it should be asked why, in reciting epic or tragic composition, we ought always to pronounce *thy* rhyming with *high*, while *my*, when unemphatical, sinks into the sound of *me*, it may be answered, because *my* is the common language of every subject either elevated above common life, or sunk below it into the negligent and familiar. When, therefore, the language is elevated, the uncommonness of the word *thy*, and its full sound rhyming with *high*, is suitable to the dignity of the subject: but the slender sound, like *the*, gives it a familiarity only suitable to the language of endearment or negligence, and for this very reason is unfit for the dignity of epic or tragic composition. Thus in the following passages from Milton:

"Say first, for heav'n hides nothing from *thy* view,
 "Nor the deep tract of hell" *Par. Lost. I.*
 "O thou, that with surpassing glory crown'd,
 "Looks't from *thy* sole dominion like the God
 "Of this new world; at whose sight all the stars
 "Hide their diminished heads; to thee I call,
 "But with no friendly voice; and add *thy* name,
 "O sun, to tell thee how I hate *thy* beams." *Ibid. IV.*

Here, pronouncing the pronoun *thy*, like the word *the*, would familiarize and debase the language to prose. The same may be observed of the following passage from the tragedy of Cato:

"Now, Caesar, let *thy* troops beset our gates,
 "And bar each avenue; *thy* gathering fleets
 "O'er-spread the sea, and stop up every port;
 "Cato shall open to himself a passage,
 "And mock *thy* hopes.".....

Here the impropriety of pronouncing *thy* like *the* is palpable: nor would it be much more excusable in the following speech of Portius, in the first scene of the same tragedy:

"Thou see'st not that *thy* brother is *thy* rival;
 "But I must hide it, for I know *thy* temper.
 "Now, Marcus, now *thy* virtue's on the proof;
 "Put forth *thy* utmost strength, work every nerve,
 "And call up all *thy* father in *thy* soul.".....

As this pronoun is generally pronounced on the stage, it would be difficult for the ear to distinguish whether the words are,

"Thou know'st not that *thy* brother is *thy* rival,

or,

"Thou know'st not, that *the* brother is *the* rival." etc.

And this may be one reason that the slender pronunciation of *thy* should be avoided as much as possible.

Perhaps it will be urged, that though these passages require *thy* to be pronounced so as to rhyme with *high*, there are other instances in tragedy where the subject is low and familiar, which would be better pronounced by sounding *thy* like *the*: to which it may be answered, that when tragedy lowers her voice, and descends into the mean and familiar, as is frequently the case in the tragedies of Shakespeare, the slender pronunciation of *thy* may be adopted, because, though the piece may have the name of a tragedy, the scene may be really comedy. The only rule, therefore, that can be given, is a very indefinite one; name-

ly, that *thy* ought always to be pronounced so as to rhyme with *high* when the subject is raised, and the personage dignified; but when the subject is familiar, and the person we address without dignity or importance, if *thy* be the personal pronoun made use of, it ought to be pronounced like *the*: thus, if, in a familiar way, we say to a friend, *Give me thy hand*, we never hear the pronoun *thy* sounded so as to rhyme with *high*: and it is always pronounced like *the* when speaking to a child; we say, *Mind thy book*, *Hold up thy head*, or, *Take off thy hat*. The phraseology we call *theeing and thouing*, is not in so common use with us as the *tutoyant*, among the French: but as the second personal pronoun *thou*, and its possessive *thy*, are indispensable in composition, it seems of some importance to pronounce them properly. — See *Rhetorical Grammar*, page 32.

TIDY, tî-dê, *a.* Neat, ready.

§ If I do not mistake, Mr. Elphinston derives this word from *tide*; as a *tidy* person, is one who is as attentive to dress and arrangement of things as if preparing for the tide, which, as the proverb says, “waits for no man.” But Skinner seems more properly to derive this word from *tight*, as a *tight fellow*, one tied up or braced, not loose.

TIRE, tî-er, *s.* Rank, row. — See *Tier*.

§ As this word, when it signifies a rank or row, is universally pronounced like *tear*, a drop from the eye, it ought always to be written *tier*; which would prevent a gross irregularity. This is the more to be wished, not only as its derivation from the old French *tiere* seems to require this spelling, but to distinguish it from the word *tiere*, a head-dress; which, probably, being a corruption either of the word *tiara*, an ornament for the head, or of the English word *attire*, ought to be written and pronounced like the word *tire*, to fatigue. Dr. Kenrick is the only orhoëpist who has attended to this distinction. — See *Bowl*.

TO, tō, *ad.* A particle coming between two verbs, and noting the second as the object of the first; it notes the intention, as, she raised a war *To* call me back; after an adjective it notes its object, as, born *To* beg; noting futurity, as, we are still *To* seek; *To* and again, *To* and fro, backward and forward.

§ What has been observed of the word *The*, respecting the length of the *e* before a vowel, and its shortness before a consonant, is perfectly applicable to the preposition, and the adverb *To*. This will be palpable in the pronunciation of the verb *to begin* and *to end*, and in the phrase, I went *to* London, he went *to* Eaton. It may be observed too, that this word, though deprived of its *o* to the eye, always preserves it to the ear. Whether we see it elided, as in Pope's *Essay on Man*:

“Say what the use, were finer optics giv'n,

“T' inspect a mite, not comprehend the heav'n.”

Or preserved with an apostrophe after it, as in Milton:

“For still they know, and ought to' have still remember'd,

“The high injunction not to taste that fruit,

“Whoever tempted.”

In both these instances the word *to* ought to be pronounced in exactly the same manner; that is, like the number *two*.

TOUR, tōr, *s.* 315. Ramble, roving journey; turn, revolution.

§ My experience fails me if this word is not slowly conforming to the true English sound of the vowels heard in *thou*. The smart traveller to France and Italy would fear we should never suppose he had been out of England, were he not to pronounce it so as to rhyme with *poor*; and the sober English critick sees infinite advantage in this pronuncia-

tion, as it prevents our mistaking *taking a tour* for *taking a tower*. But plausible as this latter reason may be, it is far from being sufficient to induce a philosophical grammarian to approve it. Coincidence in the sound of words signifying different things, is the case in all languages; but while these words are differently written, their different meanings will be sufficiently preserved without departing from the general analogy of pronunciation. — See the word *Bowl*.

TOURNAMENT, tōōr'-nā-mēnt, or tūr'-nā-mēnt, }
TOURNEY, tōōr'-nē, or tūr'-nē, } s. Tilt, military

sport, mock encounter; Milton uses it simply for encounter.

§ I am much mistaken if general usage does not incline to the short sound of the diphthong in these words; and that this sound ought to be indulged, is palpable to every English ear; which finds a repugnance at giving the French sound to any word that is not newly adopted. *Journey*, *nourish*, *courage*, and many other words from the French, have long been anglicised; and there is no good reason that this word should not fall into the same class. Mr. Sheridan, Mr. Scott, Dr. Kenrick, and Mr. Perry, give the first sound of this word; and Buchanan and W. Johnston, the second. Junius and Skinner spell the word *Turnament*.

TOURNIQUET, tūr'-nē-kwēt, s. A bandage used in amputations, straitened or relaxed by the turn of a handle.

§ The general pronunciation of this word ought to induce us to the second pronunciation of *Tournament*.

TOWARD, tō'-ūrd, 324. }
TOWARDS, tō'-ūrdz, } prep. In a direction to, as, the danger

now comes Towards him; with respect to, touching, regarding; with tendency to; nearly, little less than.

§ Notwithstanding our poets almost universally accent this word on the first syllable, and the poets are pretty generally followed by good speakers, there are some, and those not of the lowest order, who still place the accent on the second. These should be reminded, that as *inwards*, *outwards*, *backwards*, *forwards*, and every other word of the same form, have the accent on the first syllable, there is not the least reason for pronouncing *towards* with the accent on the last. All our orthoëpists place the accent upon the first syllable of *toward* when an adjective. *Towards*, being always a preposition, has the accent on the first syllable by Mr. Scott; but Mr. Perry, Barclay, and Fenning, place it on the second. From the coalescence of the *o* with the *w*, this word is pronounced generally in one syllable though Dr. Kenrick says otherwise. Mr. Sheridan so pronounces it; Mr. Nares and Mr. Smith rhyme it with *boards*: Bailey accents the first syllable of *toward*, and Entick the same syllable on the same word, and on *towards* as a preposition.

TRAGEDIAN, trā-jē-dē-ān, s. A writer of tragedy; an actor of tragedy.

§ In this word we have a striking instance of the aversion of the language to what may be called a Tautophony, or a successive repetition of the same sound. We find no repugnance at aspirating the *d* in *comedian*, and pronouncing it as if written *co-me-je-an*; but there is no ear that would not be hurt at pronouncing *tragedian* as if written *tra-je-je-an*. The reason is evident. The *ge* that immediately precedes, being exactly the same sound as *di* when aspirated into *je*, the ear will not suffer the repetition, and therefore dispenses with the laws of aspiration, rather than offend against those of harmony. To the same reason we must attribute giving the sound of *zh* to the double *s* in *abscission*, and to the *ti*

in *transition*. The same aversion to the repetition of similar sounds makes us drop the first aspiration in *diphthong*, *triphthong*, *ophthalmy*, etc. — See *Ophthalmick*.

TRANSFERABLE, trāns-fēr-ā-bl, }
TRANSFERRABLE, trāns-fēr-ā-bl, } a. Capable of being transferred.

§ I have met with this very common and useful word in no Dictionary but Entick's, where the accent is very properly placed on the second syllable; as all words of this form ought as much as possible to retain the accent of the verb from which they are derived.

TRANSITION, trān-sīzh-ūn, or trān-sīsh-ūn, s. 29. Removal, passage; change; passing in writing or conversation from one subject to another. — See *Tragédian*.

§ I prefer the first mode of pronouncing this word to the second, though, at first sight, it appears not so regular. My reason is, the aversion our language has to a repetition of exactly similar sounds. The *s* in the prefix *trans* is always sharp and hissing, and that inclines us to vary the succeeding aspiration, by giving it the flat instead of the sharp sound. This is the best reason I can give for the very prevailing custom of pronouncing this termination in this word contrary to analogy. When I asked Mr. Garrick to pronounce this word, he, without premeditation, gave it in the first manner; but when I desired him to repeat his pronunciation, he gave it in the second:

“As one who in his journey bates at noon,
“Though bent on speed, so here th' Archangel paus'd,
“Betwixt the world destroy'd and world restor'd,
“If Adam ought perhaps might interpose,
“Then with *transition* sweet new speech resumes.” Milton.

I think, however, it may be classed among those varieties where we shall neither be much applauded for being right, nor blamed for being wrong.

TRAVERSE, trā-vērse', ad. Crosswise, athwart.

§ In the folio edition of Johnson the word *traverse*, when an adverb or a preposition is accented on the last syllable as I have marked it; but in the quarto, it is every where accented on the first. Mr. Sheridan accents only the preposition on the last. Dr. Ash says the verb was formerly accented on the last; and Buchanan has given it so accented: all the rest of our orthoëpists accent the word every where on the first; but the distinction in which I have followed Dr. Johnson's folio, I must think the most accurate.

“..... He through the armed files
“Darts his experienc'd eye, and soon *traverse*,
“The whole battalion views.” Milton.

TRIGONAL, trīg-ō-nāl, a. Triangular, having three corners.

§ I have made the first syllable of this word short, as I am convinced it is agreeable to the genius of English pronunciation to shorten every antepenultimate vowel except *u*, when not followed by a diphthong, 535. This is evident in *tripartite*, *triplicate*, and a thousand other words, notwithstanding the specific meaning of the first syllable, which, in words of two syllables when the accent is on the first, and in polysyllables, when the accent is on the second, ought, according to analogy, to have the *i* long. See Principles, No. 530. 535.

TRIPOD, trī-pōd, or trīp-ōd, s. 544. A seat with three feet, such as that from which the priestess of Apollo delivered oracles.

§ The first mode of pronouncing this word is that which is adopted by Mr. Sheridan, Dr. Kenrick, Bailey, Buchanan, and Perry; and

the second, by Dr. Ash, Mr. Nares, Mr. Scott, Entick, and Fry. I do not hesitate to pronounce the former the most agreeable to English analogy; not only because the prefixes, *bi* and *tri*, when no other law forbids, ought to be made as distinct as possible, but because all words of two syllables with the accent on the first, and having one consonant between two vowels, ought, if custom does not absolutely forbid, to have the vowel in the first syllable long. This is the genuine English analogy; the mode in which we pronounce all Latin words of this form, let the quantity be what it will, 544; and the mode in which we should have pronounced all English words of this form, if an affectation of Latinity had not often prevented us. For the same reason, therefore, that we pronounced *biped*, *trigon*, and *trident*, with the *i* long, we ought to adopt the first pronunciation of the word in question, and not the second. — See *Drama*.

To TRIUMPH, tri-¹-ūmf, *v. n.* To celebrate a victory with pomp, to rejoice for victory; to obtain victory; to insult upon an advantage gained.

§ This verb, says Mr. Nares, was, even till Dryden's time, pronounced with the accent either on the first or last syllable. Accenting the last, was according to the general rule. See Principles, No. 503, *n.* But it is now, as Mr. Nares observes, invariably accented on the first, notwithstanding the analogy I have remarked, and the general propensity to give a dissyllable noun and verb a different accentuation. 492.

TRUFFLE, trōō'-fl, *s.* (*Truffe*, French.) A kind of subterraneous mushroom.

§ This word ought either to have the *u* short, or be written with only one *f*. The latter of these alterations is, perhaps, the most practicable, as we seem inclined rather to part with a hundred letters than give up the smallest tendency to a foreign pronunciation.

TURCISM, tūr'-sizm, *s.* The religion of the Turks.

§ Mr. Sheridan has most unaccountably pronounced this word as if written *Turkism*; and with just as much reason we might say *Greekism* instead of *Græcism*: the latter is, indeed, a formation from the ancient Latin, and the former from the modern; but the analogy of formation in both is the same, and the pronunciation ought to be the same likewise.

To TWEEDLE, twēē'-dl, *v. a.* 246. To handle lightly.

§ This word seems formed from the sound of certain soft lengthened notes upon the fiddle, and therefore very properly used by Addison, in the sense of *wheelde*, but with additional propriety and humour; where he says, "A fiddler had brought in with him a body of lusty young fellows, whom he had *tweedled* into the service." The sarcastic couplet of Swift,

"'Tis strange there should such difference be,

"'Twixt *tweedle dum* and *tweedle dee*."

seems to confirm the opinion I have ventured to give of the original formation of this whimsical word.

V.

VACCINE, vāk'-sine, *a.* Belonging to a cow.

§ This word has been lately introduced to express that species of inoculation which infects the patient with what is called the *Cow Pox*.

It is said that this operation eradicates the seeds of the *Small Pox*, and frees the patient from being liable to that dangerous malady.

VACILLANCY, vâs'-sîl-an-sê, s. A state of wavering, fluctuation, inconstancy.

§ My ear tells me the accent ought to be on the first syllable of this word, as it is in *excellency*; and till good reasons can be given for placing the accent on the second syllable with Dr. Johnson, Mr. Sheridan, and Entick, I shall concur with Dr. Ash in accenting the first, as in *Vacillate*. — See *Miscellany*.

VAPORER, vâ'-pûr-ûr, s. 98. 166. A boaster, a braggart.

§ Though Dr. Johnson, and those who have come after him, have omitted the *u* in this and the following word †, yet as they are both formatives of our own, they ought undoubtedly to be written *Vapourer* and *Vapourish*.

VARIATION, vâ-rê-â'-shûn, s. Change, mutation, difference from itself; difference, change from one to another; successive change; in Grammar, change of termination of nouns; deviation; Variation of the compass, deviation of the magnetick needle from parallel with the meridian.

§ The *a* in the first syllable of this word, from the lengthening power of the succeeding vowels, continues long and slender, as in *various*. The same may be observed of *variegation*. Mr. Sheridan has given the *a* in these two words the short sound of the Italian *a*, but contrary to the analogy of English pronunciation. See *Principles*, No. 534.

To VARIEGATE, vâ-rê-ê-gâte, v. a. To diversify; to stain with different colours.

§ All our orthoëpists are uniform in placing the accent on the first syllable of this word, and all sound the *a* as in *vary*, except Mr. Elphinston, Mr. Perry, and Buchanan, who give it the short sound as in *carry*. That so great a master of English analogy as Mr. Elphinston should here overlook the lengthening power of the vocal assemblage, *ie*, is not a little surprising. See *Principles*, No. 196.

VASE, vâze, s. A vessel rather for ornament than use.

§ Mr. Sheridan has pronounced this word so as to rhyme with *base*, *case*, etc. I have uniformly heard it pronounced with the *s* like *z*, and sometimes, by people of refinement, with the *a* like *aw*; but this, being too refined for the general ear, is now but seldom heard.

Mr. Sheridan, Mr. Scott, Dr. Kenrick, W. Johnston, Mr. Smith, Mr. Perry, and Buchanan, pronounce the *a* long and slender as I have done, but with the *s* as in *case*: Mr. Smith and W. Johnston give the *a* the same sound, and the *s* the sound of *z*; and Mr. Elphinston sounds it as if written *vauz*: but this, as Mr. Nares justly observes, is an affected pronunciation.

VAULT, vâwlt, or vâwt, s. 405. A continued arch; a cellar; a cave, a cavern; a repository for the dead.

§ Mr. Sheridan leaves out the *l* in this word, in the word *vault*, to leap, and all their compounds; but my ear grossly deceives me if this *l* is ever suppressed, except in the sense of a *cellar for wine*, etc. In this I am supported by all our orthoëpists, from whom the sounds of the letter can be gathered; and Mr. Scott and Mr. Perry preserve the *l* in every word of this form. This, I think, is not agreeable to general usage with respect to the exception I have given; though I think it might be dispensed with for the sake of uniformity, especially as the old French *voulte*, the Italian *volia*, and the lower Latin *voluta*, from which the

word is derived, have all of them the *l*; nor do I think the preservation of it in the word in question would incur the least imputation of pedantry.

To VAUNT, vāwnt, *v. a.* 216. To boast, to display with ostentation.

§ Mr. Nares is the only orthoëpist who gives the diphthong in this word and *avaunt* the same sound as in *aunt*; but a few more such respectable judges, by setting the example, would reduce these words to their proper class; till then the whole army of lexicographers and speakers, particularly on the stage, must be submitted to, 214.

To VENEER, vē-nēēr', *v. a.* To make a kind of marquetry or inlaid work.

§ This word is, by cabinet-makers, pronounced *feneer*; but here, as in similar cases, the scholar will lose no credit by pronouncing the word as it is written. See *Boatswain*.

To VENENATE, vēn'-ē-nāte, *v. a.* To poison, to infect with poison.

§ In the first edition of this Dictionary † I accented this word on the first syllable, contrary to the example of Dr. Johnson, Dr. Ash, and Mr. Sheridan; but, upon a revisal of the various analogies of accentuation, was inclined to think this accentuation somewhat doubtful. The word *veneno*, from which this is formed, has the penultimate long; and in verbs of this termination, derived from the Latin, and preserving the same number of syllables, we often preserve the same accent, as in *arietate*, *coacervate*, *denigrate*, etc.; but this is so often neglected in favour of the antepenultimate accent, as in *decorate*, *defatigate*, *delegate*, *desolate*, etc. that general usage seems evidently leaning to this side; and as in *perpetrate* and *emigrate*, from *perpetro* and *emigro*, where the penultimate vowel is doubtful, we always place the accent on the antepenultimate; so in this and similar words, where custom does not decide, I would always recommend a similar accentuation. See Principles, No. 503, *n*.

VENISON, vēn'-zn, or vēn'-ē-zn, *s.* Game, beast of chase, the flesh of deer.

§ A shameful corruption of this word by entirely sinking the *i*, has reduced it to two syllables. Mr. Sheridan pronounces it in three; Dr. Kenrick gives it in three, but tells us it is usually heard in two. Mr. Scott gives it both ways; Mr. Perry only as it is contracted; and Mr. Elphinston supposes the *i* in this word, as much lost as in *business*. It is highly probable this corruption is of long standing; for though Shakespeare, in *As You Like It*, says,

“Come, shall we go and kill us *venison*!”

Yet Chapman pronounces this word in two syllables,

“To our *venison*'s store

“We added wine till we could wish no more.”

And Dryden after him,

“He for the feast prepar'd

“In equal portions with the *ven'son* shar'd.”

To these instances we may add an excellent poet of our own time:

“Gorgonius sits abdominous and wan,

“Like a fat squab upon a Chinese fan;

“He snuffs far off th' anticipated joy;

“Turtle and *ven'son* all his thoughts employ.”

Poetry will ever consider this word, like many others, either as of two or three syllables; but solemn prose, such as the language of Scripture, will always give the word its due length. For however we may

be accustomed to hear *ven'son* in common conversation, what disgust would it not give us to hear this word in the pulpit, when Isaac says to his son:

"Now therefore take, I pray thee, thy weapons, thy quiver, and thy bow, and go out to the field, and take me some *ven'son*!"

In short, my opinion is, that this word, in spite of the general corruption, ought always to be pronounced in three syllables by correct speakers, and that the contraction should be left to the poets.

TO VERBALIZE, vĕr'-bal-ize, *v. n.* To use many words, to protract a discourse.

§ This word is certainly useful in this sense, as we have no other active or neuter verb to express being verbose: but there is another sense in which it may be no less useful, and that is, when we want to express the forming of a noun into a verb, as from *arm*, to *arm*, etc.

VERDIGRIS, vĕr'-dĕ-grĕs, *s.* 112. The rust of brass.

§ I have in this word corrected Dr. Johnson, by comparing him with himself. If *Ambergris* is spelt without the final *e*, this letter certainly ought not to be in *Verdegris*, as both words derive their last syllable from exactly the same origin.

VERMICELLI, vĕr-mĕ-tshĕl'-ĕ, *s.* A paste rolled and broken in the form of worms.

§ This word is perfectly Italian, and may be pardoned in irregularity, because, like several other foreign words, being confined to a small circle, they are like so many excrescences on the surface of the language, which disfigure without corrupting it. See Principles, No. 388.

VERTEBRE, vĕr-tĕ-bŭr, *s.* A joint of the back.

§ This word is perfectly anglicised, and therefore ought to have its last syllable pronounced according to English analogy, like *centre*, *sceptre*, *mitre*, etc. See Principles, No. 416. There is a common mistake in the use of the Latin word from which this is derived, which it may not be improper to rectify. *Vertebra* is not unfrequently used to signify the whole collection of joints which form the back bone, while in reality it means only one of those joints; the plural is *vertebræ*, and this ought to be used for the whole spine, if we denominate it by a Latin word; but if we speak English, it ought to be *vertebres*, and pronounced as if written *verteburs*.

VERTIGO, vĕr-tĭ-gŏ, or vĕr-tĕ-gŏ, or vĕr-tĕ-gŏ, *s.* 112. A giddiness, a sense of turning in the head.

§ This word is exactly under the same predicament as *serpigo* and *zentigo*. If we pronounce it learnedly, we must place the accent in the first manner, 503. If we pronounce it modishly, and wish to smack of the French or Italian, we must adopt the second; but if we follow the genuine English analogy, we must pronounce it in the last manner. See Principles, No. 112.

The authorities for the first pronunciation are, Mr. Elphinston, Mr. Sheridan, Bailey, and Entick; for the second, Dr. Kenrick, Mr. Nares, Mr. Scott, and W. Johnston; and for the third, Dr. Johnson, Dr. Ash, Mr. Perry, Buchanan, Barclay, and Fenning. This too was Swift's pronunciation, as we see by Dr. Johnson's quotation:

"And that old *vertigo* in's head,

"Will never leave him till he's dead."

In this word we see the tendency of the accent to its true centre in its own language. *Vertigo* with the accent on the *i*, and that pronounced long as in *title*, has so Latin a sound that we scarcely think we

are speaking English: this makes us the more readily give into the foreign sound of *i*, as in *fatigue*. This sound a correct English ear is soon weary of, and settles at last with the accent on the first syllable, with the *i* sounded as in *indigo*, *portico*, etc.

VETERINARY, vēt-ēr-ē-nā-rē, *a.* Belonging to cattle, particularly horses; from the Latin *veterinarius*, a farrier, or horse-doctor.

§ I have adopted this word from a prospect of its becoming a part of the language. As a college is founded in London for studying the diseases to which that useful animal, the horse, is liable; the name of *Veterinary College* must come into general use, and ought therefore to have place in our dictionaries. Ash is the only lexicographer who has it.

VIBRATORY, vi'-brā-tūr-ē, *s.* Vibrating continually.

§ For the sound of the *o*, see *Domestick*; and for the accent, see *Principles*, No. 512.

VICE, vīse, *s.* This word is the ablative case of the Latin word *vicis*, and is used in composition for one who performs, in his stead, the office of a superiour, or who has the second rank in command; as, a Viceroy, a Vicechancellor.

§ This word is somewhat similar to the prefix *male*, in *malecontent*, *malepractice*, etc. and seems to strengthen the reasons given under those words for pronouncing the first vowel long.

VICINAL, vīs-ē-nāl, 138. } *a.* Near, neighbouring.

VICINE, vīs-īne, }

§ For the propriety of placing the accent on the first syllable of *vicinal*, see *Medicinal*.

VICTUAL, vīt-tl, } *s.* 405. Provision of food, stores for the sup-
VICTUALS, vīt-tlz, } port of life, meat.

§ This corruption, like most others, has terminated in the generation of a new word; for no solemnity will allow of pronouncing this word as it is written. *Victuals* appeared to Swift so contrary to the real sound, that in some of his manuscript remarks which I have seen, he spells the word *vittles*. This compliance with sound, however, is full of mischief to language, and ought not to be indulged. — See *Skeptick*, and *Principles*, No. 350.

VIDELICET, vē-dēl-ē-sēt, *ad.* To wit, that is: generally written *Viz.*

§ This is a long-winded word for a short explanation, and its contraction, *Viz.* a frightful anomaly, which ought never to be pronounced as it is written: the adverb *namely* ought to be used instead of both; and where it is not, ought in reading always to be substituted for them.

VILLANY, vīl-lān-ē, *s.* Wickedness, baseness, depravity; a wicked action, a crime.

§ In this tribe of words we find a manifest difference between the simple *villain* and the compounds *villany*, *villanous*, etc. Dr. Johnson tells us, these words are derived from the French *villain*, or the low Latin *villanus*. Sometimes we find the word in question written *villany*; and it is certain, that it either ought to be written so from the old French *villonnie*, with double *l* and double *n*, or from the modern French with these letters single: or if we must form it from our own word *villain*, (which we seldom choose to do if we can discover the most remote relation to other languages) in this case, I say, we ought, according to our own analogy, to spell the word *villainy*.

VIRGIN, vĕr'-jĭn, s. 108. A maid, a woman unacquainted with man; a woman not a mother; any thing untouched or unmingled; the sign of the zodiack in which the sun is in August.

§ See the delicate sound of the first *i* in this word illustrated, Principles, No. 101.

VIRTUE, vĕr'-tshŭ, s. 108. 461. Moral goodness; a particular meral excellence; medicinal quality; medicinal efficacy; efficacy, power; acting power; secret agency, efficacy; bravery, valour; excellence, that which gives excellence; one of the orders of the celestial hierarchy.

§ Dr. Hill published in a pamphlet a petition from the letters *I* and *U* to David Garrick, esq. both complaining of terrible grievances imposed upon them by that great actor, who frequently banished them from their proper stations: as in the word *virtue*, which they said he converted into *vurtue*; and in the word *ungrateful* he displaced the *u*, and made it *ingrateful*, to the great prejudice of the said letters. To this complaint, Garrick replied in the following epigram:

"If it is, as you say, that I've injur'd a letter,
 "I'll change my note soon, and I hope for the better:
 "May the right use of letters, as well as of men,
 "Hereafter be fix'd by the tongue and the pen.
 "Most devoutly I wish they may both have their due,
 "And that *I* may be never mistaken for *U*."

Murphy's Life of Garrick.

UMPIRE, ūm'-pĭre, s. 140. An arbitrator, one who, as a common friend, decides disputes.

§ This word, says Johnson, *Minshew*, with great applause from Skinner, derives from *un pere*, in French, a father. But whatever may be its derivation, one should think, in pronunciation, it ought to class with *empire*: and yet we find our orthoëpists considerably divided in the sound of the last syllable of both these words.

<i>Empire.</i>	{	Dr. Kenrick, Mr. Scott, W. Johnston, and Mr. Perry, rhyme it with <i>fire</i> ; but Mr. Sheridan and Buchanan, with the first of <i>pyr-a-mid</i> .
<i>Umpire.</i>	{	Mr. Sheridan and W. Johnston rhyme it with <i>fire</i> ; but Mr. Perry, Mr. Scott, and Buchanan, with <i>fear</i> ; and Dr. Kenrick with the first of <i>pyr-a-mid</i> .

Amidst this variety and inconsistency we find a preponderancy to the long sound of *i*, as in *fire*: and this, in my opinion, is the most eligible.

Rampire and *vampire* follow the same analogy; and *satire* and *samphire* may be looked on as irregular.

UN, ūn. A negative particle much used in 'composition. It is placed almost at will before adjectives and adverbs.

§ Mr. Mason has very justly observed, that "one uniform effect is not always created by *un* prefixed. Thus the word *unexpressive* (as used by both Shakespeare and Milton) is not barely made negative by the composition, but is also changed from *active* to *passive*." To these observations we may add, that Shakespeare and Milton's use of *unexpressive* for *unexpressible* or *inexpressible*, is very licentious, and ought not to be followed. The Latin preposition *in*, and the English *un*, are sufficiently ambiguous without such unmeaning licenses, which were introduced when the language was less studied, and perhaps merely to help out a hobbling line in poetry. The Latin preposition *in* is negative in *insensible*, and what is directly opposite to it, is intensive in *inflammatory*.

The English preposition *un* is privative in *untried*; and, if I may be allowed the word, *retroactive* in *to undo*: a stick which has been bent, may, when made straight, be said to be unbent; but if it was previously straight, we cannot so properly say it is *unbent*, as that it is *not bent*. See *Unprincipled*.

UNAWARE, *ûn-â-wâre'*, 524.

UNAWARES, *ûn-â-wârz'*,

} *ad.* Without previous meditation; unexpectedly, when it is not thought of, suddenly.

§ These words, like some others, are sometimes accented on the first syllable, and sometimes on the last, as the rhythm or the sentence seems to require. See *Commodore*.

UNBIGOTTED, *ûn-bîg'-ût-êd*, *a.* Free from bigotry.

§ Dr. Johnson and Mr. Sheridan spell this word with double *t*, though the simple *bigoted* has but one. This certainly is an inconsistency which no authority can justify. — See *Bigoted*.

TO UNCLOATH, *ûn-klôthe'*, *v. a.* To strip, to make naked.

§ As Dr. Johnson has written the positive of this word *clothe*, he ought certainly to have written the negative *unclothe*.

UNCTUOUS, *ûngk'-tshû-ûs*, *a.* 408. Fat, clammy, oily.

§ This word is as frequently mispronounced as *sumptuous* and *presumptuous*, and for the same reason. We are apt to confound this termination with *eous* and *ious*, and to pronounce the word as if written *ungk'shus*, without attending to the *u* after the *t*, which makes so great a difference in the sound of this word and its compounds.

UNKED, *ûng'-kêd*, *a.* Uncouth, irksome, against the grain.

§ This word is not in Johnson, but by its having a place in Junius, Skinner, Philips, Ash, and Barclay, it seems to have been once a living part of the language. It is at present, however, only heard in the mouths of the vulgar, from which state few words ever return into good usage. Junius explains it by *solitary*, and with great probability supposes it is a corruption of *uncouth*; but Skinner spells it *unkward*, and says it is a slight alteration of sense from the Teutonic *ungehewer*, which signifies a monster, a terrible or horrible thing, as solitude is supposed to be. Whatever its etymology may be, its utility can scarcely be disputed; for it has a shade of meaning peculiar to itself, which expresses a disagreeable passive state, arising from a concurrence of jarring circumstances. Thus we sometimes hear the common people say, I found myself very *unked*; it was very *unked* to do so. Now though *irksome* is the nearest word, and might supply the second phrase, it is quite incompatible with the first: nor is it a perfect equivalent to *unked* in the second; for *irksome* implies a much more disagreeable state than *unked*, which seems to mean a disagreeable state arising from obstacle, and therefore seems to form a middle sense between *uncouth* and *irksome*. In this sense the word appears to have been used by Charles Butler, of Magdalen College, Oxford, in his *English Grammar*, 1634, where, speaking of the necessity of altering the orthography, he says, "Nevertheless, so powerful is the tyrant custom, opposing and overswaying right and reason, that I do easily believe this little change, (though never so right, reasonable and profitable) will seem to some harsh and *unked* at the first: but, after a while, being inured thereunto, I suppose they will rather wonder, how our ancient, eloquent, noble language, in other respects equalizing the best, could so long endure these gross and disgraceful barbarisms." — *Preface to the Reader*.

To UNLOOSE, ũn-lōōse', *v. a.* To loose.

§ As our inseparable preposition *un* is always negative and never intensive, like the Latin *in*; this word, though supported by good authorities, is like a barbarous redundancy, two negatives.

UNMEDLED, ũn-mēd'-dld, *a.* 359. Not touched, not altered.

§ This word is improperly spelt both by Johnson and Sheridan. It ought to be written *unmeddled*. — See *Codle*.

UNPRINCIPLED, ũn-prĩn'-sē-pld, *a.* 359. Not settled in tenets or opinions.

§ This word does not mean merely being unsettled in principles or opinions, but not having, or being void of good principles or opinions. It was in this sense that Dr. Goldsmith called Mr. Wilkes, of seditious and infidel memory, *The unprincipled Impostor*.

To UNRIP, ũn-rĩp', *v. a.* To cut open.

§ Dr. Johnson very justly censures this word as improper, though authorised by Shakespeare, Bacon, Taylor, and Collier; for, says he, there is no difference between *rip* and *unrip*; therefore the negative particle is of no force. But to this it may be observed, that the negative particle is not merely redundant; it implies something in opposition to what it is prefixed to; so that to *unrip* must signify joining together something that has been *ripped*: the inseparable preposition *un* is not like *in* used intensively; for when we want to enforce the verb to *rip*, we say to *rip up*, or to *rip open*. — See *Unloose*.

UNSTAUNCHED, ũn-stānsht', *a.* 215. Not stopped, not stayed.

§ Dr. Johnson has spelt the simple of this word *stanch*, and the compound *unstaunched*. Mr. Sheridan has followed him in this oversight; but it ought to be observed, that as the word comes from the French *estancher*, neither of these words should be written with *u*.

UNTAMEABLE, ũn-tā'-mā-bl, *a.* Not to be tamed, not to be subdued.

§ Dr. Johnson inserts the silent *e* after *m* both in this word and its simple *tameable*; but in *blamable* and *unblamable*, omits it. Mr. Sheridan has followed him in the two first words; but though he inserts the *e* in *blamable*, he leaves it out in *unblamable*. In my opinion the silent *e* ought to be omitted in all these words. For the reasons, see *Preliminary Observations to the Rhyming Dictionary*, p. 15. See also the word *Reconcilable*.

UNWELL, ũnwēl', *a.* Not in perfect health.

§ This word has very properly been added to Johnson by Mr. Mason, who quotes for it the authority of Lord Chesterfield. Its real use, however, is a sufficient authority, for it expresses a state of body but too common, that of being neither well nor ill, but between both. If I remember rightly, the first time I heard this word was when I was in Ireland; and I have ever since admired the propriety of it.

UNWORSHIPPED, ũn-wūr'-shĩpt, *a.* Not adored.

§ This word ought to be written with one *p* only. See Dr. Lowth's *Grammar at Participle*.

VOLUPTUOUS, vō-lũp'-tshũ-ũs, *a.* Given to excess of pleasure, luxurious.

§ This word is frequently mispronounced, as if written *volupshus*. See *Presumptuous*.

USURY, yũ'-zhũ-rē, *s.* 456. Money paid for the use of money, interest; the practice of taking interest.

§ This word and its relatives, with respect to the aspiration of the *s*, are exactly under the same predicament as the words *luxury* and *anxiety* are with respect to the *x*. — See Principles, No. 479, 480, 481.

UTILE, yû-té-lé, *s*. Something useful, as opposed to something only ornamental.

§ When this word is pronounced in three syllables, being the neuter gender of *utilis*, it becomes like *simile*, a substantive, and like a pure latin word has the same number of syllables as the original, (503, *b*) and thus we sometimes hear of a work that unites the *utile* and the *dulce*.

UTILE, yû-tîl, *a*. Profitable, useful.

§ When this word is used as an adjective it is pronounced in two syllables, with the last short. In this form, however, it is but seldom seen or heard.

VULGARISM, vûl-gâ-rîzm, *s*. An expression used only by the vulgar or common.

§ This word is in no Dictionary that I have met with, but seems sufficiently authorised both in writing and conversation to entitle it to a place in a repository of the English language.

VULPINE, vûl-pîn, or vûl-pine, *a*. Belonging to a fox.

§ Mr. Sheridan and Mr. Scott mark the *i* in the last syllable long, as in *pine*. I am inclined to shorten it with Mr. Perry, like *pin*; and my reason is, that the accent immediately precedes it. — See Principles, No. 140.

VULTURINE, vûl-tshû-rîne, *a*. 149. Belonging to a vulture.

§ Mr. Sheridan, Mr. Scott, Mr. Buchanan, and Mr. Nares, make the *i* in the last syllable of this word long, as in *fine*. I join them in this pronunciation, because the accent is two syllables higher. See Principles, No. 147.

W.

To WAFT, wâft, *v. a*. To carry through the air, or on the water; to beckon, to inform by a sign of any thing moving.

§ Mr. Sheridan, Dr. Kenrick, and Mr. Scott, pronounce the *a* in this word as I have marked it: Mr. Perry adopts the *a* in *father*; and though Mr. Smith thinks this the true sound, confesses the short *a* is daily gaining ground; but W. Johnston, for want of attending to the rule laid down in Principles, No. 85, makes *waft* rhyme with *soft*: Mr. Nares has not got the word; but by omitting it in classes where the *a* is pronounced as in *father* and *water*, shows he is of opinion it ought to have the sound I have given it.

To WAINSCOT, wên'-skût, *v. a*. To line walls with boards; to line in general.

§ I have given the common sound of this word; and as it is marked by Mr. Sheridan, Dr. Kenrick, Mr. Scott, and adopted in Steele's Grammar. Mr. Perry pronounces the first syllable so as to rhyme with *man*; but W. Johnston, who pronounces both this word and *waistcoat* with the *a* short, is, in my opinion, the most correct.

WAISTCOAT, wês'-kôt, *s*. A garment worn about the waist; the garment worn by men under the coat.

§ This word has fallen into the general contraction observable in similar compounds, but, in my opinion, not so irrecoverably as some have done. It would scarcely sound pedantick if both parts of the word were pronounced with equal distinctness; though Mr. Sheridan and Mr. Scott pronounce the diphthong as I have marked it.

To WAIVE, wāve, *v. a.* To put off, to quit, to relinquish.

§ I have inserted this word on the authority of Blackstone, quoted by Mr. Mason, as may be seen under the word *Waif*, and I remember to have seen it spelled in this manner, though I cannot recollect by whom. Its etymology is uncertain; but, distinguishing it from the word *wave*, from which it can scarcely be derived, is of real utility to the language, which, as much as possible, ought to adopt a different orthography to express a different sense or a different pronunciation. — See *Bowl*.

WAN, wōn, *a.* 85. Pale as with sickness, languid of look.

§ Mr. Sheridan has given the *a* in this word and its compounds, the same sound as in *man*. Mr. Scott and Dr. Kenrick have given both the sound I have given and Mr. Sheridan's, but seem to prefer the former by placing it first. I have always heard it pronounced like the first syllable of *wan-ton*; and find Mr. Nares, W. Johnston, and Mr. Perry, have so marked it. I have, indeed, heard *wan*, the old preterit of the verb to *win*, pronounced so as to rhyme with *ran*: but as this form of the verb is obsolete, the pronunciation is so too. — See *Wasp*.

WASP, wōsp, *s.* 85. A brisk stinging insect, in form resembling a bee.

§ Mr. Sheridan has pronounced this word so as to rhyme with *hasp*, *clasp*, etc. This sound is so perfectly new to me, that I should have supposed it to have been an error of the press, if Mr. Scott and Dr. Kenrick had not marked it in the same manner: Mr. Smith and Mr. Perry approach somewhat nearer to the true sound of *a*, by giving it the same sound as in *father*; but Mr. Nares and W. Johnston give it the sound of short *o*, like the *a* in *was*, *wash*, etc.: and that this is the true sound, see Principles, No. 85.

WATER-ORDEAL, wā-tūr-ōr-dē-āl, *s.* An old mode of trial by water.

§ *Water-ordeal* was performed, either by plunging the bare arm up to the elbows in boiling water, and escaping unhurt thereby; or by casting the suspected person into a river or pond; and if he floated therein without swimming, it was deemed an evidence of his guilt.

WAX, wāks, *s.* The thick tenacious matter gathered by the bees; any tenacious mass, such as is used to fasten letters; the substance that exudes from the ear.

§ The *a* in this word being followed by *x*, which is no more than *ks*, the preceding *w* loses its deepening power, and the word comes under the rule in the Principles, No. 85.

WEAPON, wēp-pn, *s.* 234. Instrument of offence.

§ This word is not unfrequently pronounced with the *ea* long, as in *heap*, *reap*; but Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, and Mr. Perry, pronounce it with the diphthong short; Mr. Barclay gives it both ways, and the long sound first; but W. Johnston marks it with the short sound only.

To WEX, wēks, *v. n.* To grow, to increase.

§ This word, says Johnson, was corrupted from *wax* by Spenser, for a rhyme, and imitated by Dryden: and I make no doubt that many of our corruptions in pronunciation are owing to the same cause.

EXTRACTS

FROM THE

CRITICAL PRONOUNCING DICTIONARY,

CONTAINING

ALL THE OBSERVATIONS, ETYMOLOGICAL, CRITICAL
AND GRAMMATICAL

WITH WHICH THE ORIGINAL WORK IS INTERSPERSED.

EXTRACTS

ORIGINAL THRONOLOGY DISCOVERED

ORIGINAL THRONOLOGY, WITH ORIGINAL, CRITICAL

AND CLARIFIED

WITH VARIOUS OTHER ORIGINALS, AND IS

of the *Woolstaplers*. — “I suppose, if they were asked, would think themselves as deserving of a place in the Dictionary as the *Molecatchers*.”

WORKYDAY, wŭrk'-ē-dā, *s.* A day not the sabbath.

§ This is a gross corruption of *Workingday*, and so gross that the use of it is a sure mark of vulgarity.

To WOT, wŏt, *v. n.* To know, to be aware.

§ Mr. Elphinston is singular in pronouncing this word so as to rhyme it with *hut*; Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, and Mr. Smith, rhyme it with *not*.

WOUND, wŏond, or wŏund, *s.* 315. A hurt given by violence.

§ The first pronunciation of this word, though generally received among the polite world, is certainly a capricious novelty: a novelty either generated by false criticism to distinguish it from the preterit of the verb to *wind*, of which there was not the least danger of interference, see *Bowl*; or more probably from an affectation of the French sound of this diphthong, which, as in *pour*, and some other words, we find of late to have prevailed. The Stage is in possession of this sound, and what Swift observes of newspapers with respect to the introduction of new and fantastical words, may be applied to the Stage, with respect to new and fantastical modes of pronunciation, see *Sigh*. That the other pronunciation was the established sound of this word, appears from the poets, who rhyme it with *bound*, *found*, *ground*, and *around*, and is still so among the great bulk of speakers, who learn this sound at school, and are obliged to unlearn it again when they come into the conversation of the polite world. Mr. Sheridan, Mr. Scott, and Mr. Elphinston, adopt the first sound of this word; but Dr. Kenrick and W. Johnston the second: Mr. Perry gives both, but prefers the first; and though Mr. Smith, in his Vocabulary, has classed it with *sound* and *found*, says *woond* is the common pronunciation. I am, however, of Mr. Nares's opinion, who says this pronunciation ought to be entirely banished. But where is the man bold enough to risk the imputation of vulgarity by such an expulsion?

To WRAP, rāp, *v. a.* 474. To roll together, to complicate; to involve; to cover with something rolled or thrown round; to comprise, to contain; to Wrap up, to involve totally; to transport, to put in ecstasy.

§ This word is often pronounced *rop*, rhyming with *top*, even by speakers much above the vulgar. They have a confused idea, that a preceding *w* makes the *a* broad, and do not attend to the intervening *r*, which bears the power of the *w*, and necessarily preserves the *a* in its short Italian sound. Mr. Sheridan, Mr. Scott, W. Johnston, Dr. Kenrick, Mr. Perry, and Mr. Smith, pronounce it as I have done.

WRATH, rŏth, or rāth, *s.* 474. Anger, fury, rage.

§ The first pronunciation of this word is by far the more usual, but the last is more analogical. The *w* has no power over the *a*, for the same reason as in the preceding word. A want of attending to this, and, perhaps, confounding this word with the obsolete adjective *wroth*, are the reasons of the present currency of this erroneous pronunciation. Mr. Sheridan, Mr. Scott, W. Johnston, Dr. Kenrick, Mr. Nares, and Mr. Smith, adopt the first sound; and Mr. Perry alone the last; but in case where analogy is so clear, his authority ought, in my opinion, to outweigh them all.

To WREAK, *rêke*, *v. a.* Old pret. and part. pass. *Wroke*. To revenge; to execute any violent design.

§ The diphthong in this word has the sound I have given it, in Sheridan, Scott, W. Johnston, Dr. Kenrick, Perry, Smith, and Barclay.

WREATH, *rêth*, or *rêthe*, *s.* 467. Any thing curled or twisted; a garland, a chaplet.

§ I have placed what I think the best usual mode of pronouncing this word first, because I think it so much more agreeable to analogy than the second. Nouns and verbs spelled alike, and ending with a hissing consonant, seem throughout the whole language to be distinguished from each other by the former giving the sharp and the latter the flat sound to the consonant. — See Principles, No. 437. 467. 499.

WRECK, *rêk*, *s.* 474. Destruction by being driven on rocks or shallows at sea; dissolution by violence; ruin, destruction. — See *Shipwreck*.

§ Mr. Sheridan alone has given the sound of *a* to the *e* in this word; Mr. Scott, W. Johnston, Dr. Kenrick, Mr. Perry, and Mr. Smith, pronounce it as I have done.

X.

X, says Johnson, is a letter which, though found in Saxon words, begins no word in the English language.

§ It may be observed, that in words from the Greek, where it is initial, it is always pronounced like *Z*. For the true pronunciation of this letter, when medial or final in English words, See Principles, No. 467.

Y.

YACHT, *yôt*, *s.* 356. A small ship for carrying passengers.

§ This word is pronounced as I have marked it, by Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, Mr. Nares, and Mr. Smith; Dr. Kenrick pronounces it *yat*, rhyming it with *hat*; and Mr. Barclay *yaut*, rhyming with *nought*.

YEA, *yê*, *ad.* 227. Yes.

§ Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Smith, and Mr. Fry, pronounce this word so as to rhyme with *nay*, *pay*, etc. But Steele or Brightland, Dr. Jones who wrote *The new Art of Spelling* in Queen Anne's time, Dr. Kenrick and Mr. Perry, pronounce it like the pronoun *ye*. Though so many are against me, I do not hesitate to pronounce the latter mode the best; first, as it is more agreeable to the general sound of the diphthong; next, as it is more related to its familiar substitute *yes*; and lastly, unless my memory greatly fails me, because it is always so pronounced when contrasted with *nay*; as in that precept of the Gospel, "Let your communication be *yea*, *yea*, and *nay*, *nay*."

YELK, *yêlk*, *s.* (*Gealkewe*, yellow, Saxon.) The yellow part of the egg.

§ It is commonly pronounced, says Johnson, and often written *Yolk*. To which we may add, that when the word is so written, the *l*

WHEREWITH, hwāre-wĭth',
 WHEREWITHAL, hwāre-wĭth-āll', } *ad.* 435. With which.

§ For the different sounds of *th* in these words, see *Forthwith*.

WHIRL, hwērl, *s.* 108. Gyration, quick rotation, circular motion, rapid circumvolution; any thing moved with rapid rotation.

§ There appears to me to be a delicate difference, by far too nice for foreigners to perceive, between the sound of *i* in this word and the short sound of *u*, as if it were written *whurl*, which is the pronunciation Dr. Kenrick, Mr. Scott, and W. Johnston, have adopted. I have rather adhered, with Mr. Sheridan, to the genuine sound of *i* in *virgin*, *virtue*, etc. though I would recommend the other sound to foreigners and provincials as the more easily conceived, and sufficiently near the truth.

WHOLLY, hōle-ē, *ad.* 474. Completely, perfectly; totally, in all the parts or kinds.

§ From an ill-judged omission of the silent *e* in this word, its sound has been corrupted as if written *hully*: but it ought undoubtedly to be written *wholely*, and pronounced like the adjective *holy*, and so as to correspond and rhyme with *solely*.

WHORE, hōōr, or hōre, *s.* A woman who converses unlawfully with men, a fornicatress, and adulteress, a strumpet; a prostitute, a woman who receives men for money.

§ If there can be a polite pronunciation of this vulgar word, it is the first of these, rhyming with *poor*. The Stage has followed this pronunciation; Mr. Sheridan has adopted it; but Dr. Kenrick and Mr. Scott give the preference to the last; and W. Johnston, Mr. Elphinston, Mr. Perry, and Barclay, adopt only the last, rhyming with *more*. This, it must be confessed, is the most analogical; but as it is used by the vulgar, the polite world think they depart a little from the vulgarity of the word, by departing from its genuine pronunciation.

WIERY, wī-rē, *a.*

§ When this word signifies made of *wire*, or drawn into *wire*, Dr. Johnson says it were better written *wiry*; but ought not *fiery*, for the same reason, to be written *firy*? When it signifies *wet*, *wearish*, or *moist*, perhaps it should be pronounced like *weary*, fatigued.

WIND, wĭnd, or wĭnd, *s.* A strong motion of the air; direction of the blast from a particular point; breath, power or act of respiration; breath modulated by an instrument; air impregnated with scent; flatulence, windiness; any thing insignificant or light, as wind; down the Wind, to decay; to take or have the Wind, to have the upper hand. — See *Gold*.

§ These two modes of pronunciation have been long contending for superiority, till at last the former seems to have gained a complete victory, except in the territories of rhyme. Here the poets claim a privilege, and readers seem willing to grant it them, by pronouncing this word, when it ends a verse, so as to rhyme with the word it is coupled with:

“For as in bodies, thus in soul we find,

“What wants in blood and spirits, fill'd with *wind*.”

But in prose this regular and analogical pronunciation borders on the antiquated and pedantic.

What could have been the cause of this deviation from the general

rule in this word and *gold*, it is not easy to guess; they were both bound to their true sound in the fetters of rhyme; but these fetters, which are supposed to alter the pronunciation of some words by linking dissimilar sounds, have not been strong enough to restrain these from a capricious irregularity. It is not improbable that the first deviation began in the compounds, such as *goldsmith*, *goldfinch*, *windmill*, *windward*, etc. (as it is a prevailing idiom of pronunciation to shorten simples in their compounds, see Principles, No. 515, and the word *Knowledge*;) and these at last corrupted the simples. But whatever may have been the cause, the effect is now become so general, that reducing them to their true sound seems almost impracticable. Mr. Sheridan tells us, that Swift used to jeer those who pronounced *wind* with the *i* short, by saying, "I have a great *mīnd* to *fīnd* why you pronounce it *wīnd*." A very illiberal critic retorted this upon Mr. Sheridan, by saying, "If I may be so *boold*, I should be glad to be *toold* why you pronounce it *goold*." The truth is, every child knows how these words ought to be pronounced according to analogy; but it requires some judgment, and an extensive acquaintance with polite and literary circles, to know which is the most current pronunciation. Where analogy is not so evident, and yet as real as in these words, it is some credit to a speaker to depart a little from custom in favour of analogy; but where every one knows as well as ourselves what ought to be the pronunciation, and where every one pronounces in opposition to it, we shall get nothing but contempt by departing from the general voice. With respect to the words in question, my observation fails me, if *wind*, as a single word, is not more fixed in the sound of short *i*, than *gold*, in the sound of *oo*; the true sound of this last word seems not quite irrecoverable, except in the compound *goldsmith*; but the compounds of *wind*, such as *windy*, *windmill*, *windward*, etc. must, in my opinion, be given up; nor, till some superior spirit, uniting the politeness of a Chesterfield with the genius of a Swift, descends to vindicate the rights of an injured word, do I think that *wind* will, in prose and familiar language, ever be a fashionable pronunciation. The language of Scripture seems to have native dignity and solemnity sufficient to authorize the long sound, but no other. Mr. Sheridan and Mr. Scott give the same preference to the first sound of this word that I have done. Dr. Kenrick and Mr. Barclay give only the short sound. Mr. Perry joins them in this sound; but says, in dramatick scenes it has the long one. Mr. Nares says, it has certainly the short sound in common usage, but that all our best poets rhyme it with *mind*, *kind*, etc.; and Mr. Smith observes, that it is now the polite pronunciation, though against analogy.

WISP, *wisp*, *s.* A small bundle, as of hay or straw.

§ This word is sometimes written and pronounced improperly *Whisp*.

WITHE, *with*, *s.* A willow twig; a band, properly a band of twigs.

§ Mr. Sheridan, Mr. Scott, Mr. Smith, and W. Johnston, give the sharp sound of *th* in this word, as heard in *frith*; but Dr. Kenrick and Mr. Perry the flat one, heard in *bathe*: the same distinction is observed in *withy* by those who have the word, as this must depend entirely on its simple.

WOOLSTAPLER, *wūl-stā-plūr*, *s.* One who deals largely in wool; one who buys wool, and sorts it, and then sells it to the clothiers.

§ I have inserted this word, though not in Johnson, at the instance of a worthy friend of the society called Quakers, (to whom I am under great obligations for many valuable remarks,) who observes

word denoting action; but as it is emphatical by being contradistinguished from *any one else*, it preserves its full open sound as before. But in the sentence, "Though he told *you*, he had no right to tell *you*." Here the pronoun *you* is in the oblique case, or follows the word denoting action, and having no distinctive emphasis invariably falls into the sound of the antiquated form of this pronoun, *ye*, and as if written, "Though he told *ye*, he had no right to tell *ye*." See the word *My*.

Perhaps it was this pronunciation of the pronoun *you* when in an oblique case, which induced Shakespeare and Milton, sometimes to write it *ye*, though, as Dr. Lowth observes, very ungrammatically:

"The more shame for *ye*, holy men I thought *ye*." *Henry VIII.*

"His wrath, which one day will destroy *ye* both."

Milton's Par. Lost, II. v. 784.

YOUR, yôôr, *pron.* Belonging to you. Yours is used when the substantive goes before or is understood, as, this is Your book, this book is Yours.

§ This word is nearly under the same predicament as the pronoun *my*. When the emphasis is upon this word, it is always pronounced full and open, like the noun *ever*; as, "The moment I had read *Your* letter I sat down to write *Mine*;" but when it is not emphatical, it generally sinks into *yur*, exactly like the last syllable of *law-ye*; as, "I had just answered *yur* first letter as *yur* last arrived." Here, if we were to say, "I had just answered *your* first letter as *your* last arrived," with *your* sounded full and open like *ever*, as in the former sentence, every delicate ear would be offended. This obscure sound of the possessive pronoun *your* always takes place when it is used to signify any species of persons or things in an indeterminate sense. Thus Addison, speaking of those metaphors which professional men most commonly fall into, says, "*Your* men of business usually have recourse to such instances as are too mean and familiar." *Spectator*, No. 421.

YOURSELF, yûr-sêlf, *s.* You, even you; ye, not others.

§ The pronunciation of *your* in this word is a confirmation of the observations on the foregoing word.

Z.

ZEALOT, zêl-lût, or zé-lût, *s.* 235. One passionately ardent in any cause. Generally used in dispraise.

§ There are few words better confirmed by authority in their departure from the sound of their simple than this and the following word. Dr. Ash and Bailey are the only lexicographers who (if we may judge by the position of the accent) give the long sound to this word, as in *zeal*; and even these give the short sound to *zealous*. Dr. Kenrick gives both sounds to both words, but prefers the short sound by placing it first: but Mr. Elphinston, Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Nares, Mr. Smith, Mr. Perry, Barclay, and Entick, give both these words the short sound. As the word *zealous* may either come from the Latin *zelus*, (or rather *zelosus*), or be a formative of our own from *zeal*, as *villanous*, *libellous*, etc, from *villain*, *libel*, etc. analogy might very allowably be pleaded for the long sound of the diphthong; and if custom were less decided, I should certainly give my vote for it; but as propriety of pronunciation may be called a compound ratio of usage and analogy, the

short sound must in this case be called the proper one. — See *Knowledge*, and *Principles*, No. 515.

ZEALOUS, zél'-ús, or zè-lús, *a.* Ardently passionate in any cause.

ZED, zéd, or iz'-zúrd, *s.* The name of the letter Z. The last of the English alphabet.

§ For the proper name of this letter, see *Principles*, No. 483.

ZENITH, zé'-nîth, *s.* The point over-head opposite the nadir.

§ I never once called in doubt the pronunciation of this word, till I was told that mathematicians generally made the first syllable short. Upon consulting our orthoëpists, I find all who have the word, and who give the quantity of the vowels, make the *e* long, except Entick. Thus Sheridan, Kenrick, Scott, Buchanan, W. Johnston, and Perry, pronounce it long; and if this majority were not so great and so respectable, the analogy of words of this form ought to decide. See *Principles*, No. 544, See *Clef* and *Construe*.

ZIGZAG, zîg'-zâg, *s.* Any thing composed of short turns.

§ This is a word of ludicrous formation, but, like others of the same kind, very expressive, and frequently used by the best authors. Pope has very happily exemplified the use of it in his *Dunciad*, where he says:

“Round him much embryo, much abortion lay,

“Much future ode and abdicated play;

“Nonsense precipitate like running lead,

“That slipp'd through cracks and zig-zags of the head.”

Dunciad, I. v. 121.

is silent, and the word pronounced *yoke*. But Johnson seems justly to have preferred the former mode of writing and pronouncing this word, as more agreeable both to etymology and the best usage.

YELLOW, yél-lò, *a.* Being of a bright glaring colour, as gold.

§ Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Jones, and Mr. Fry, pronounce this word as if written *yallow*, rhyming with *tallow*. But Dr. Kenrick, W. Johnston, Mr. Smith, and Mr. Perry, preserve the *e* in its pure sound, and rhyme the word with *mellow*. The latter mode is, in my opinion, clearly the best, both as more agreeable to analogy, and the best usage; for I am much deceived if the former pronunciation do not border closely on the vulgar.

YEOMAN, yò-mán, *s.* 260. A man of a small estate in land, a farmer, a gentleman farmer; it seems to have been anciently a kind of ceremonious title given to soldiers, whence we have Yeomen of the guard; it was probably a freeholder not advanced to the rank of a gentleman.

§ Junius gives us a great variety of derivations of this word, but seems most to approve of that from *gaeman* in the old Frisick, signifying a countryman or villager; and this word is derived farther by Junius from the Greek γῆα, γαῖα, γῆ, which he tells us does not only signify the earth in general, but any great portion of land. Skinner says it may be derived from the Anglo-Saxon, *gemæne*, or the Teutonic *gemein*, a common man, or one of the commonalty; or from *eoweman*, a shepherd; from *goodman*, an appellation given to inferior people; from *gemana*, a companion; from *geongman*, a young man; from *jeman*, an ordinary man, or any body, like the Spanish *hidalgo*; but he prefers its derivation from the Anglo-Saxon *guma*, a painful or laborious man.

But however widely etymologists are divided in the derivation of this word, orthoëpists are not less different in their pronunciation of it. Mr. Sheridan, Mr. Scott, Mr. Coote, (author of the *Elements of Grammar*,) Steele's *Grammar*, (published in Queen Anne's time,) Mr. Barclay, Mr. Smith, and Buchanan, pronounce it with the diphthong short, as if written *yëmman*; Dr. Kenrick pronounces it as if written *yümman*; Mr. Elphinston, (who quotes Langham, the famous reformer of orthography in Queen Elizabeth's time, for the same pronunciation,) sounds the *eo* like *ee*: and Dr. Jones, the author of *the New Art of Spelling* in Queen Anne's time, pronounces it in the same manner. To which we may add Ben Jonson, who says, that *yeoman*, *people*, and *jeopardy*, were truer written *yëman*, *péple*, *jépardy*. But W. Johnston, Mr. Perry, Entick, and Fry, pronounce the *eo* like long open *o*, as if written *yōman*: and this last appears to me to be the most received pronunciation. It is that which we constantly hear applied to the King's body guard, and it is that which has always been the pronunciation on the Stage; an authority which, in this case, may not, perhaps, improperly, be called the best echo of the publick voice. I well remember hearing Mr. Garrick pronounce the word in this manner, in a speech in *King Lear*: "Tell me, fellow, is a madman a gentleman, or a *yōman*?"

YES, yís, *ad.* 101. A term of affirmation; the affirmative particle opposed to No.

§ This word is worn into a somewhat slenderer sound than what is authorised by the orthography; but *e* and *i* are frequently interchangeable, and few changes can be better established than this. W. Johnston and Mr. Perry are the only orthoëpists who give the sound of the vowels, that do not mark this change; but Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, Mr. Smith, and Dr. Jones, in his *New Art of Spel-*

ing, confirm this change, and rhyme it with *hiss*, *miss*, *bliss*, etc. — See *Been* and *Despatch*.

YEST, *yĕst*, *s.* The foam, spume, or flower of beer in fermentation, barm; the spume on a troubled sea.

§ Dr. Johnson has very properly spelled this word *yest*, from the Saxon *gest*, and not *yeast* as we sometimes see it; and this spelling decides its pronunciation. Dr. Jones spells it *yeast*, and gives the diphthong its long sound; Mr. Nares pronounces the word in the same manner, but spells it *yest*; Dr. Kenrick spells it *yest*, but rhymes it with *mist*; Mr. Barclay pronounces it *yeast*; Mr. Perry writes it *yĕast* and *yĕst*; but Mr. Sheridan, Mr. Scott, and Mr. Smith, write it as Dr. Johnson has done, and pronounce it as I have done; and I think not only more agreeable to analogy, which forbids us to pronounce *e* long, when followed by *st* in the same syllable, see *Lest*, but if I mistake not, more consonant to polite usage. The vulgar do not only pronounce the diphthong long, but sink the *y*, and reduce the word to *east*.

YESTERDAY, *yĕs-tĕr-dā*, *s.* The day last past; the next day before to day.

§ Though *yes*, from its continual use, is allowably worn into the somewhat easier sound of *yis*, there is no reason that *yesterday* should adopt the same change; and though I cannot pronounce this change vulgar, since Mr. Sheridan, Dr. Kenrick, Mr. Nares, and Mr. Scott have adopted it, I do not hesitate to pronounce the regular sound given by W. Johnston as the more correct, and agreeable to the best usage.

YET, *yĕt*, *conj.* Nevertheless, notwithstanding, however.

§ The *e* in this word is frequently changed by incorrect speakers into *i*; but though this change is agreeable to the best and most established usage in the word *yes*; in *yet* it is the mark of incorrectness, and vulgarity.

Dr. Kenrick is the only orthoëpist who gives any countenance to this incorrectness, by admitting it as a second pronunciation; but Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, and Mr. Smith, give the regular sound only.

YON, *yŏn*,

YONDER, *yŏn-dŭr*, 98. } *a.* Being at a distance within view.

§ There is a vulgar pronunciation of this word in London, as if written *yander*. This cannot be too carefully avoided.

YOU, *yŏŏ*, *pron.* 8. 315. The oblique case of *Ye*; it is used in the nominative; it is the ceremonial word for the second person singular, and is always used, except in solemn language.

§ A very common error in reading and speaking, arises from pronouncing the personal pronoun *you* in the same manner, whether it is in the nominative or in an oblique case. It is certain that *you* and *my* when they are contradistinguished from other pronouns, and consequently emphatical, are always pronounced with their full open sound, rhyming with *view* and *high*; but it is as certain, if we observe correct pronunciation, that when they are not emphatical by being opposed to other words, and do not take the lead in a sentence, they are sounded like *ye* and *me*; rhyming with *sea*. Thus, for example, "You told him all the truth." Here the word *you* is a nominative case, that is, it goes before the word denoting action, and must therefore be pronounced full and open so as to rhyme with *view*. In this sentence also, "He told you before he told any one else;" the word *you* is in the oblique case, or comes after the

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THE rapid sale of the Third Edition of this Dictionary called upon me for a fourth, at a time of life, and in a state of health, little compatible with the drudgery and attention necessary for the execution of it; but as I expected such a call, I was not unmindful of whatever might tend to render it still more worthy of the acceptance of the Publick, and therefore collected many words, which, though not found in Dictionaries, were constantly to be met with in polite and literary conversation. In the midst of the impression of the present work, I met with Mason's Supplement to Johnson, and found several words worthy of insertion; and I take this opportunity of thanking that gentleman for the benefit I have derived from this Supplement, which I think, if continued, admirably calculated for the improvement and stability of the language.

But as the great object of the present Dictionary was pronunciation, I was very solicitous to be as accurate as possible on this point, and therefore neglected no opportunity of informing myself where I was in the least doubtful, and of correcting myself where there was the least shadow of an error. These occasions, however, were not very numerous. To a man born, as I was, within a few miles of the Capital, living in the Capital almost my whole life, and exercising myself there in publick speaking for many years; to such a person, if to any one, true pronunciation of the language must be very familiar: and to this familiarity I am indebted for the security I have felt in deciding upon the sounds of several syllables, which nothing but an infantine pronunciation could determine. If I may borrow an allusion from musick, I might observe, that there is a certain tune in every language to which the ear of a native is set, and which often decides on the preferable pronunciation, though entirely ignorant of the reasons for it.

But this vernacular instinct, as it may be called, has been seconded by a careful investigation of the analogies of the language. Accent and Quantity, the great efficient of pronunciation, are seldom mistaken by people of education in the Capital; but the great bulk of the nation, and those who form the most important part in it, are without these advantages, and therefore want such a guide to direct them as is here offered. Even polite and literary people, who speak only from the ear, will find that this organ will, in a thousand instances, prove but a very uncertain guide, without a knowledge of those principles by which the ear itself is insensibly directed, and which, having their origin in the nature of language, operate with steadiness and regularity in the midst of the ficklest affectation and caprice. It can scarcely be supposed that the most experienced speaker has heard every word in the language, and the whole circle of sciences, pronounced exactly as it ought to be; and if this be the case, he must sometimes have recourse to the principles of pronunciation, when his ear is either uninformed or unfaithful. These principles are those general laws of articulation which determine the character, and fix the boundaries of every language; as in every system of speaking, however irregular, the organs must necessarily fall into some common mode of enunciation, or the purpose of Providence in the gift of speech would be absolutely defeated. These laws, like every other object of philosophical inquiry, are only to be traced by an attentive observation and enumeration of particulars; and when these particulars are sufficiently numerous to form a general rule, an axiom in pronunciation is acquired. By an accumulation of the axioms, and an analogical comparison of them with each other, we discover the deviations of language where custom has varied, and the only clew to guide us where custom is either indeterminate or obscure.

Thus, by a view of the words ending in *ity* or *ety*, I find the accent invariably placed on the preceding syllable, as in *diver'sity*, *congru'ity*, etc. On a closer inspection, I find every vowel in this antepenultimate syllable, when no consonant intervenes, pronounced long, as *de'ity*, *pi'ety*, etc. A nearer observation shows me, that if a consonant intervene, every vowel in this syllable but *u* contracts itself, and is pronounced short, as *sever'ity*, *curios'ity*, *impu'nity*, etc.; and therefore that *chastity* and *obscenity* ought to be pronounced with the penultimate vowel short, and not as in *chaste* and *obscene*, as we frequently hear them. I find too, that even *u* contracts itself before two consonants, as *cur'vity*, *tacitur'nity*, etc.; and that *scar-city* and *rarity* (for whose irregularity good reasons may be given) are the only exceptions to this rule throughout the language. And thus we have a series of near seven hundred words, the accentuation of which, as well as the quantity of the accented vowel, is reduced to two or three simple rules.

The same uniformity of accentuation and quantity may be observed in the first syllable of those words which have the accent on the third, as *dem-on-stra'tion*, *dim-i-nu'tion*, *lu-cu-bra'tion* *), etc. where we evidently perceive a stress on the first syllable shortening every vowel but *u*, and this in every word throughout the language, except where two consonants follow the *u*, as in *cur-vi-li'n'e-ar*; or where two vowels follow the consonant that succeeds any other vowel in the first syllable, as *de-vi-a'tion*; or, lastly, where the word is evidently of our own composition, as *re-con-vey'*: but as *u* in the first syllable of a word, having the accent on the third, has the same tendency to length and openness as was observable when it preceded the termination *ity*, I find it necessary to separate it from the consonant in *bu-ty-ra'ceous*, which I have never heard pronounced, as well as in *lu-cu-bra'tion*, which I have; and this from no pretended agreement with the quantity of the Latin words these are derived from; for, in the former word, the *u* is doubtful: but, from the general system of quantity I see adopted in English pronunciation: this only will direct an English ear with certainty; for, though we may sometimes place the accent on words we borrow from the Greek or Latin on the same syllable as in those languages, as *acu'men*, *elegi'ac*, etc. nay, though we sometimes adopt the accent of the original with every word of the same termination we derive from it, as *assidu'ity*, *vi-du'ity*, etc. yet the quantity of the accented vowel is so often contrary to that of the Latin and Greek, that not a shadow of a rule can be drawn, in this point, from those languages to ours **). Thus, in the letter in question, in the Latin *accumulo*, *dubius*, *tumor*, etc. the first *u* is every-where short; but in the English words *accumulate*, *dubious*, *tumour*, every where long. *Nuptialis*, *murmur*, *turbulentus*, etc., where the *u* in the first syllable in Latin is long, we as constantly pronounce it short in *nuptial*, *murmur*, *turbulent*, etc. Nor indeed can we wonder that a different oeconomy of quantity is observable in the ancient and modern languages, as, in the former, two consonants almost always lengthen the preceding vowel, and in the latter as constantly shorten it. Thus, without arguing in a vicious circle, we find, that as a division of the generality of words, as they are actually pronounced, gives us the general laws of syllabication, so these laws, once understood, direct us in the division of such words as we have never heard actually pronounced, and consequently to the true pronunciation of them. For these operations, like cause and effect, reflect mutually a light on each other, and prove, that by nicely observing the path which custom in language has once taken, we can more than guess at the line she must keep in a similar case, where her footsteps are not quite so discernible. So true is the observation of Scaliger: *Ita omnibus in rebus certissima ratione sibi ipsa respondet natura.* De Causis Ling. Lat.

*) See Principles, No. 524. 527. 530.

**) See Principles, No. 544, 545.

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Walker, John

John Walker's Principles of English pronunciation in which the sounds of letters, syllables, and words, are critically investigated ... ; to which are added, extracts from the critical pronouncing dictionary of that celebrated orthoëpist ...

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